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# Will EISNER'S **SPIRIT** MAGAZINE



THE VERY FIRST SPIRIT.  
**IN COLOR!**





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Will EISNER'S  
**SPIRIT**  
MAGAZINE



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**IN COLOR!**



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# THE DEPT. OF LOOSE ENDS...

**W**ell, here it is as last — the one *Spirit* story which I do not need to supply with a chronological context: the very first *Spirit* episode, and in full colour at that!

Actually, a few notes about this premiere story are in order. Guess I just can't keep myself from footnoting.

Most *Spirit* fans only know the origin of the character through a revised version of events which Will Eisner first wrote and pencilled in 1967, when Harvey Comics began their short-lived revival of the series. Chuck Kramer inked this "Harvey Origin of the Spirit," and it ran in Harvey's *Spirit* No.1. It was later reprinted by Warren Comics, both in their *Spirit* No.10 and in *Comic International* No.5, and most recently in *Spirit Color Album, Volume I*. Unfortunately, it contains a number of important discrepancies with the genuine origin story reprinted here.

For instance, in the real origin story, neither Ellen Dolan nor Ebony appear, while they play crucial roles in the revision. As you will see in our next issue, when we reprint the second *Spirit* episode in full colour, Denny Colt makes it very clear to Commissioner Dolan that he did not know Ellen before his "death." Ebony was also a stranger when he made his first appearance as an underage taxi cab driver. Continuity fans will possibly dote on the knowledge that in the original origin, Dr. Cobra had a Chinese assistant named Leeng, while in the Harvey version, his assistant was an all-American goon named Granch. Finally, the revised origin contains a device known to comics fans as a "continuity implant," a term covering flashback sequences in which later events are re-interpreted in the light of current continuity. As has been noted in this department, Denny Colt's arch-nemesis, The Octopus, was based on a pre-war villain known as The Squid. The Octopus did not appear in the series until 1946, yet in the Harvey origin tale, Dr. Cobra is shown to have a signed "portrait" of The Octopus' glove on his wall, thus allying him with The Spirit's greatest foe. This kind of literary revision, probably undertaken in an attempt to give the feature a veneer of tight continuity, is unfortunate, for it removes one of Eisner's strongest appeals, the atmosphere of "real-life" co-incidence and random occurrence which permeates the film-noir view of life.

Strangely enough, the three other pieces in this issue are all one-shots needing no further commentary. One is a straightforward crime story featuring what may be the most brutal fight scene in the history of *The Spirit*, one is a fantasy journey into the realm of myth and legend, and one is a satiric look at the world of horse racing. The usual Eisnerian blend of the fantastic and the heartbreakingly real gathered together for your enjoyment. So enjoy already!

— catherine yronwode

## About Those Late Books...

The mail is pouring in: "Where's my copy of *The Art of Will Eisner*?" and "When is *The Outer Space Spirit* coming out?" Clearly, we advertised these books a little prematurely. Both of these have taken longer to get into production than we anticipated. I'm happy to announce that *The Art of Will Eisner* is at press. Our printer has promised delivery of the softcover edition by late October and the hardcover version by mid-November. We'll rush copies to those of you who ordered in advance and, of course, to all distributors and shops as well. *The Outer Space Spirit* is bogged down by technicalities. I hope for release before Xmas. Our newest project, *Spirit Color Album, Volume II*, advertised in this issue for the very first time, is also at press, but in Europe. We expect copies to arrive in the states by early November. We appreciate your patience and guarantee that you'll find all of these books well worth the wait.

WILL EISNER'S  
**SPIRIT**  
MAGAZINE

EDITOR-IN-CHIEF

**WILL EISNER**

EDITOR & PUBLISHER

**DENIS KITCHEN**

ASSOCIATE EDITOR

**CAT YRONWODE**

COVER COLOR/DESIGN ASSISTANT

**PETER POPLASKI**

CIRCULATION

**HOLLY BROOKS**

**ROSS PINARD**

**HOWARD CAPLAN**

SUBSCRIPTIONS

**DOREEN RILEY**

### CONTENTS

- 3... **Manitou.** Indian spirits, our *Spirit*, buried treasure and greed.
- 12... **Vortex.** The story adds a new dimension to the term "Kitchen Sink Press."
- 21... **Fat Looney.** Ebony discovers that betting on horses is not all it is touted to be.
- 29... **The original origin!** The very first *Spirit* section — from June 2, 1940 — in full color! We will continue to run these earliest *Spirits* in color and in chronological order each issue.
- 37... **Sentinels.** Another chapter of brand new Will Eisner art from his "Big City" project. The next issue takes a peek at Windows.
- 57... **Letters & Free Classified Ads.**
- 60... **Spirit Movie News!**
- 63... **Ask Will Eisner.**

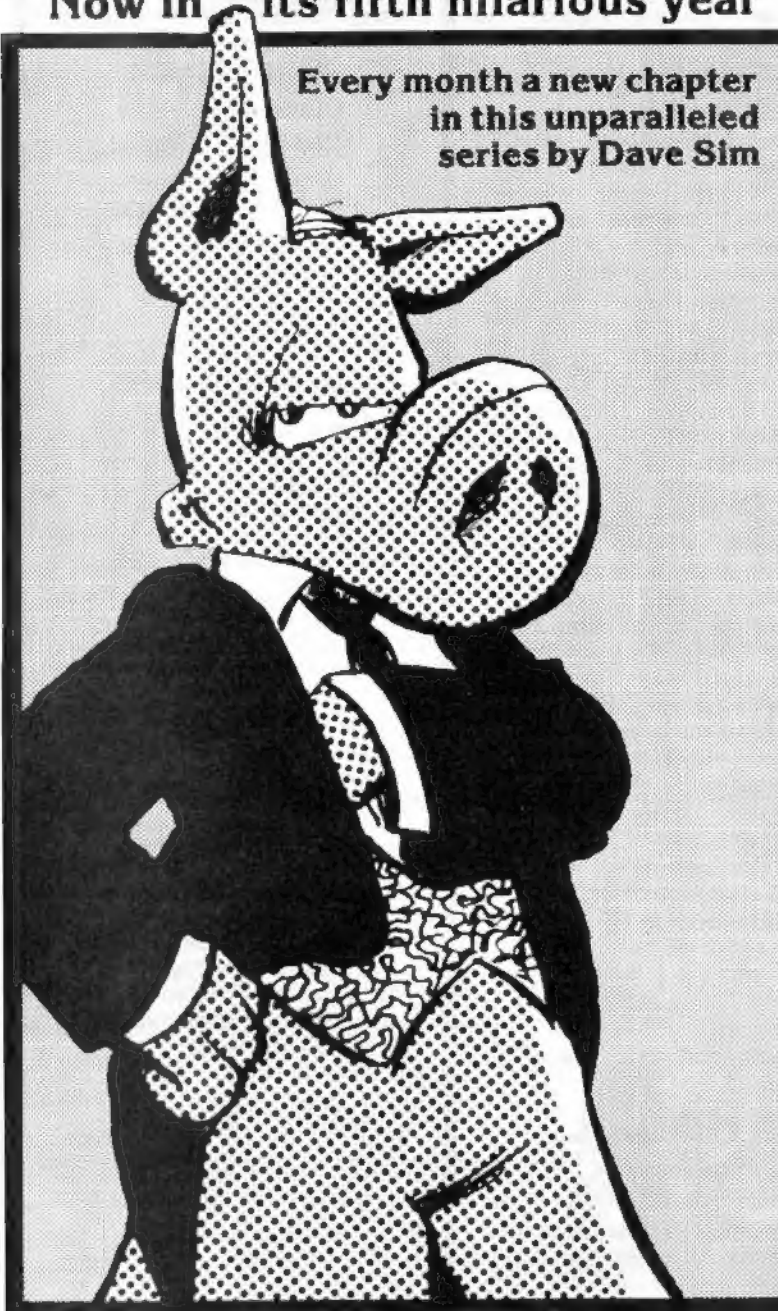
NO. 36 • AUGUST 1982

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## A Legend

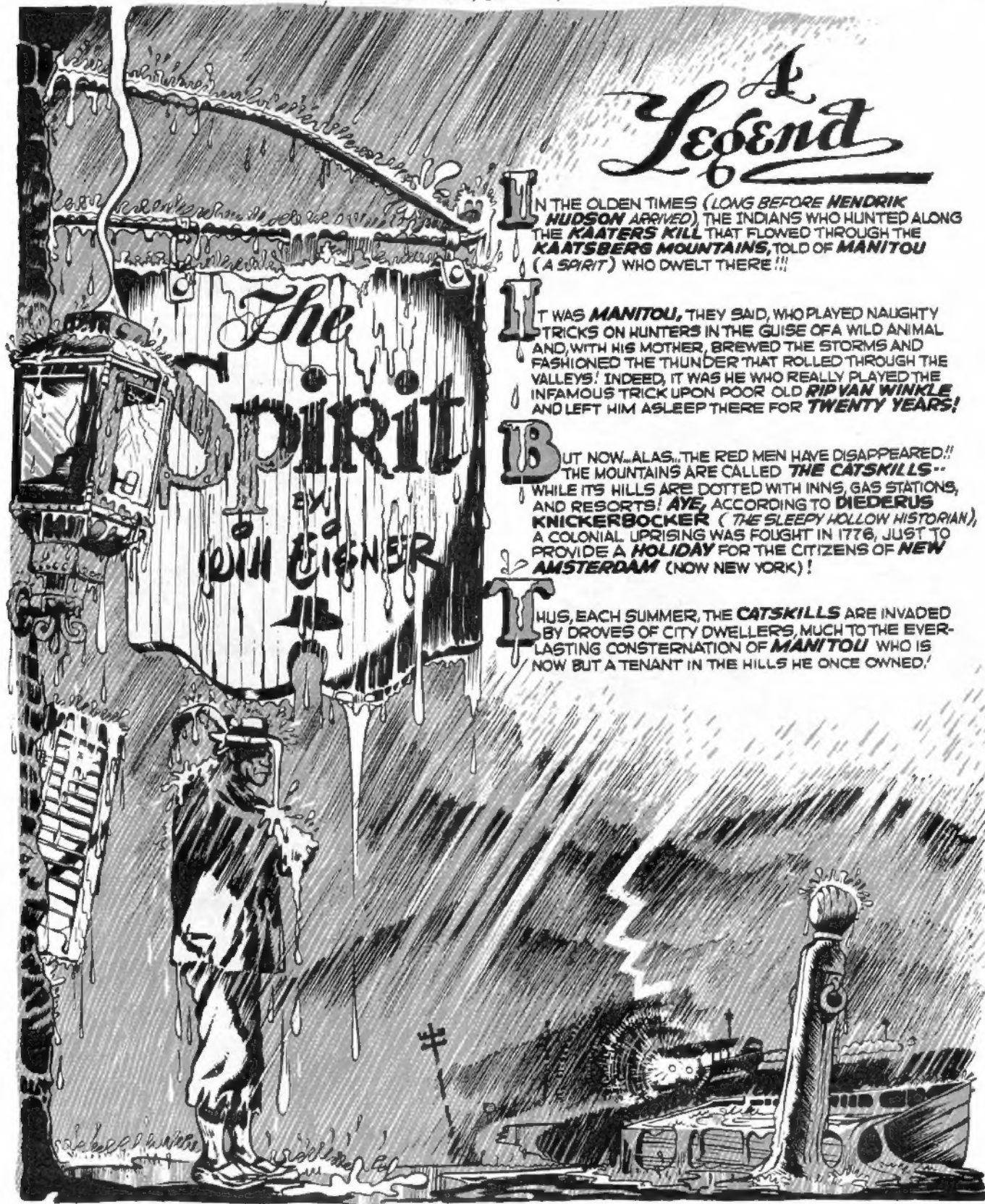
**I**N THE OLDEN TIMES (LONG BEFORE HENDRIK HUDSON ARRIVED) THE INDIANS WHO HUNTED ALONG THE KAATERS KILL THAT FLOWED THROUGH THE KAATSBERG MOUNTAINS, TOLD OF MANITOU (A SPIRIT) WHO DWELT THERE !!!

**I**T WAS MANITOU, THEY SAID, WHO PLAYED NAUGHTY TRICKS ON HUNTERS IN THE GUISE OF A WILD ANIMAL AND, WITH HIS MOTHER, BREWED THE STORMS AND FASHIONED THE THUNDER THAT ROLLED THROUGH THE VALLEYS! INDEED, IT WAS HE WHO REALLY PLAYED THE INFAMOUS TRICK UPON POOR OLD RIP VAN WINKLE AND LEFT HIM ASLEEP THERE FOR *TWENTY YEARS!*

**B**UT NOW...ALAS...THE RED MEN HAVE DISAPPEARED!! THE MOUNTAINS ARE CALLED *THE CATSKILLS*... WHILE ITS HILLS ARE DOTTED WITH INNS, GAS STATIONS, AND RESORTS! *AYE*, ACCORDING TO *DIEDERUS KNICKERBOCKER* (THE SLEEPY HOLLOW HISTORIAN), A COLONIAL UPRISING WAS FOUGHT IN 1776, JUST TO PROVIDE A *HOLIDAY* FOR THE CITIZENS OF *NEW AMSTERDAM* (NOW NEW YORK)!

**T**HUS, EACH SUMMER, THE *CATSKILLS* ARE INVADED BY DROVES OF CITY DWELLERS, MUCH TO THE EVER-LASTING CONSTERNATION OF *MANITOU* WHO IS NOW BUT A TENANT IN THE HILLS HE ONCE OWNED!

The  
pirit  
BY  
WILL EISNER











YES, I AM **MANITOU**...OR WHAT IS LEFT OF HIM! ONCE I ROAMED THE **CATSKILLS** AS A BRAVE WARRIOR, HUNTED AS A PUMA, FROLICKED AS A DEER AND ENJOYED THE COMPANY OF THE BRAVE SPIRITS... UNTIL THE CITY DWELLERS CAME PUSHING ME BACK INTO THE HILLS, MAKING RESORTS OF MY WATERING PLACES!



NOW THIS VERY PLACE IS TO BE BOUGHT BY A **SOL GRUNDY**...AND MADE INTO **MANNY'S MAN-ITU MOUNTAIN LODGE**! I AM FED UP! WHEN THE FIRST ROOSTER CROWS, I WILL RETURN TO THE GREAT BEYOND!



THAT CROOK? HMPF! BUT WHY BRING ME OUT HERE? HE'S IN JAIL!

YOU ARE THE **SPIRIT**! NOT A REAL SPIRIT LIKE ME, BUT YOU ARE A GOOD MAN! I HAVE AMASSED A WORLDLY TREASURE THAT I CANNOT TAKE WITH ME—YOU MUST EITHER TAKE IT FOR YOURSELF OR BURY IT!



WHEW...A LOT OF MONEY HERE! BUT SINCE I DON'T NEED IT, I'LL BURY IT FOR YOU!!

NOW I WILL HALT THE RAIN...



YOU WILL WHAT?

WELL, I'LL BE...HE DID IT!



HURRY! SOON IT WILL BE DAWN! GO!! YOU WILL BE THE ONLY MAN TO KNOW WHERE IT IS! WHEN YOU DIE, YOU MUST PASS IT ON!



WSSS...



WHO ARE YOU?

I'M **SOL GRUNDY**, BEEN FOLLEYIN' YA UP HERE! THEY JUST SPRUNG ME AND I'M OPENIN' A A HOTEL HERE. USTA RUN BOOZE OUTA HERE IN THE OLD DAYS!



LOOK! I'LL SPLIT THAT TREASURE WITH YOU!! THE OLD GUY WOULDN'T HAFTA KNOW!

CAN'T!! GAVE HIM MY WORD!



DON'T BE A SUCKER, **SPIRIT**! HE WON'T MISS IT WHERE HE'S GOIN'!

STOP FOLLOWING ME!

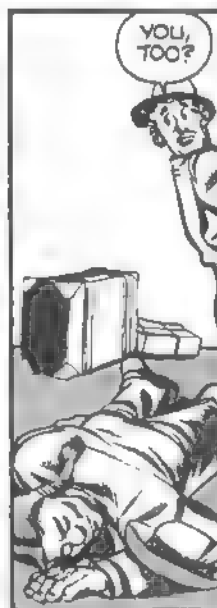














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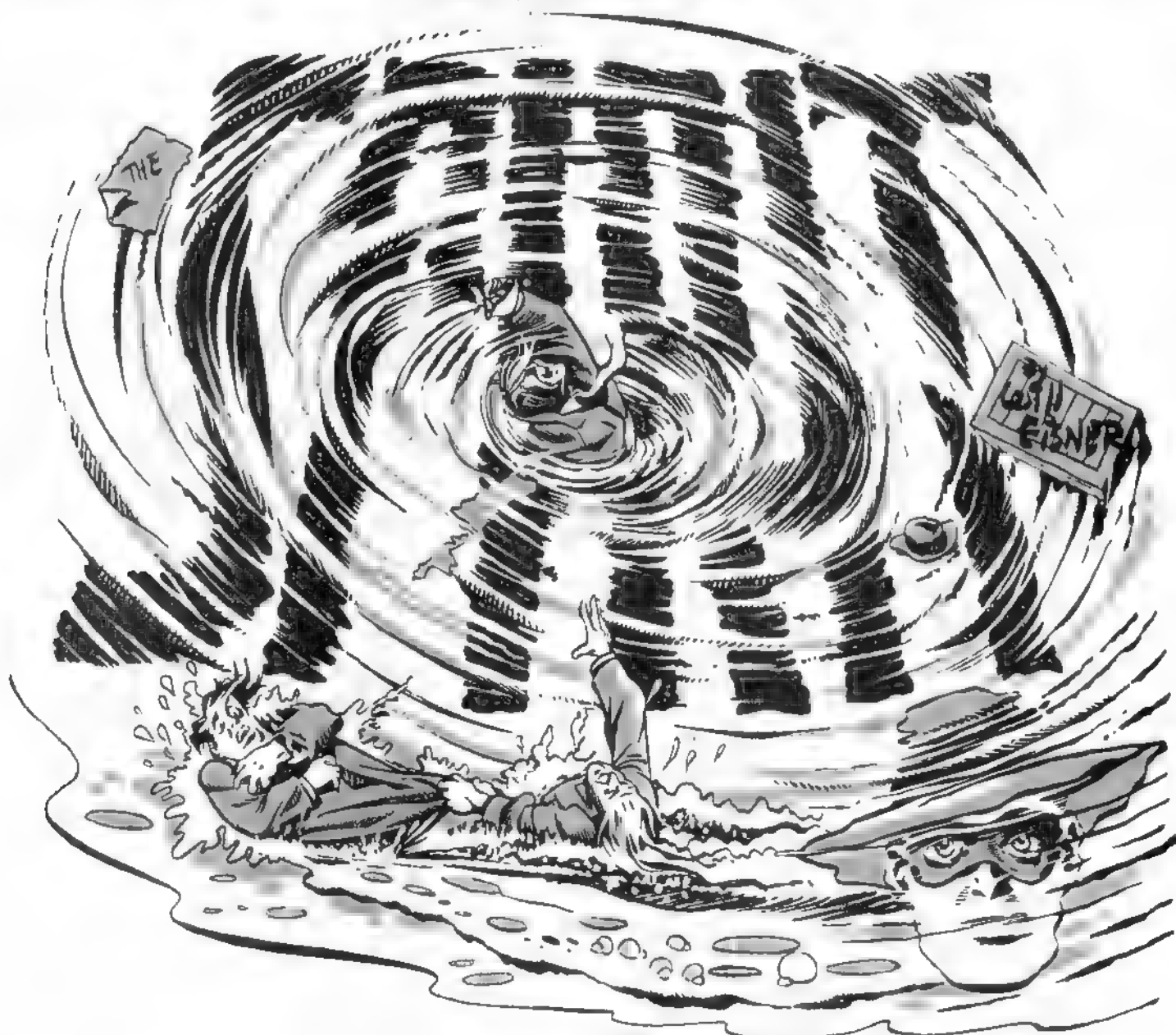


COMIC  
BOOK  
SECTION

# THE VORTEX

ACTION  
Mystery  
ADVENTURE

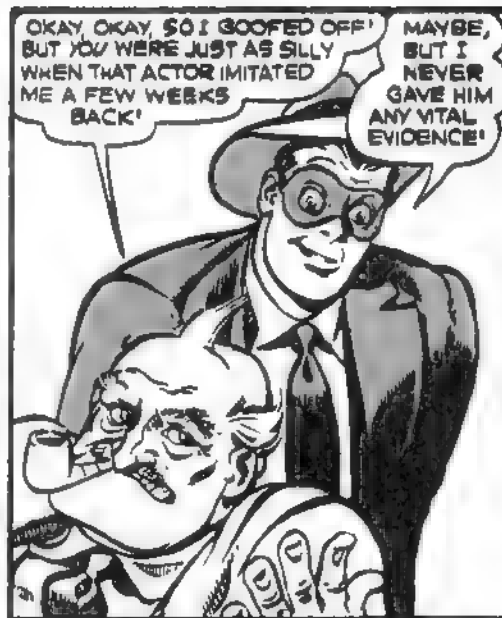
SUNDAY, SEPTEMBER 8, 1946



**Down** from the mountains of madness,  
through the gorges of greed, twisting, turning, flows the river of crime!  
**Swift** and treacherous is the current—thrilling the course—but here and there,  
small obstructions cut the flow and form whirlpools, in whose maelstrom are caught the  
flotsam and jetsam of the underworld!  
**There** they whirl hopelessly in the revolving current only to vanish at last into  
the **VORTEX!**  
**So**, in the screaming vortex, is the choosing between the quick and the dead....

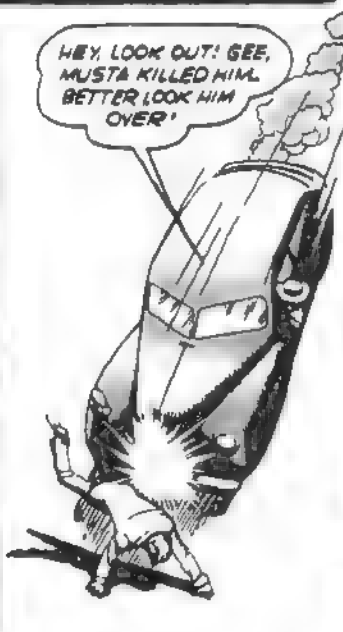














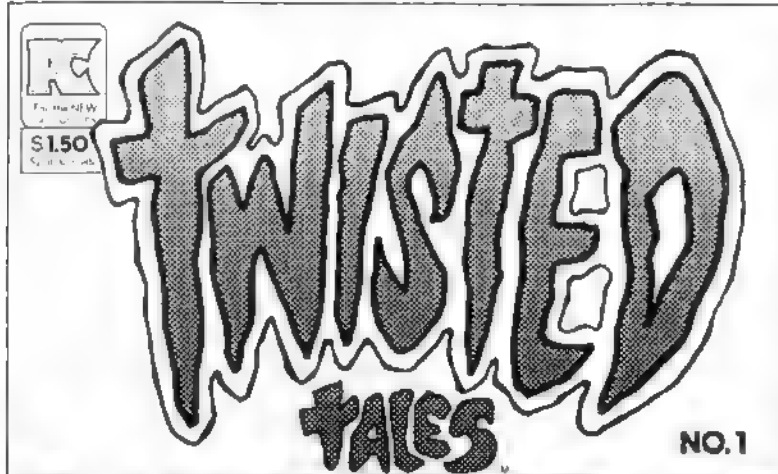
Meanwhile, at the KNIFEY hideout...







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# FAT LOOEY



by Will Eisner

IN NEW YORK STATE ALONE, OVUH 4,901,666 FOLKS WENT TO THE RACES AND IN CAMDEN, NEW JERSEY...3,346 FOLKS BET \$19,535.00 PER DAY!

NOW, THERE'S A GOOD BUSINESS FOR US TO GO INTO WHEN WE GROW UP!

I'LL BE A GREAT TRAINER OR A JOCKEY!

WHAT'S A TOUT?

NNAH! I'D RATHER BE A TOUT. AH HEERD THEY MAKES A EASY BUCK!

HE'S A MAN WHO SELLS INFORMATION F'OM THE "INSIDE"!



BUT, PIERPONT, IS THAT LEGAL? IT AIN'T HONEST TO SELL FOLKS PHONY GJESSES!

WELL, THEN, AH'LL FIGURE 'EM OUT SCIENTIFIC!

YEAH? WHAT'S SO SCIENTIFIC ABOUT A RUNNIN' HORSE?

BET IF WE KNEW A REAL TOUT, HE'D CONVINCE YUH!

ME LADS...BY COINCIDENCE YOU HAPPEN T'FINE Y'SELF IN THE PRESENCE OF A EXPERIENCED TOUT... PR'OLLY THE MOST FAMUS ON THIS TRACK!... FAT LOOEY BY NAME, BUT, LEAVE ME EXPLAIN..



First y'gotta be able to gain a man's confidence...like this f'r instance...

IT'S SCIENTIFIC, PAL...PURE SCIENCE! THE HORSE IS NAMED "FORTUNE," SEVEN LETTERS... LUCKY 7! IT'S JOCKEY IS 17 YEARS OLD... IT WON 7 RACES AND IS ONE OF 7 COLTS!

GREAT!! I'LL BET 10 BUCKS FOR MYSELF AND 10 FOR YOU, PAL!



Exactly one minute, ten seconds later.....

THE WINNAH-TURTLE SOUP!



DON'T GET SORE! I GOT A BETTER ONE IN THE SECOND!



A LITTLE ROUGH, BUT IT GOT ME INSIDE THE TRACK FOR NOTHING! NOW, TO WORK THE FAT LOOEY GUARANTEED MONEY MAKER ANGLE STRICKLY FOR THE EXPERIENCED BETTORS!



IT'S "FIDDLE" IN THE SECOND! GOT IT FROM THE TRAINER!



HMM... I'LL PUT 10 BUCKS ON HIM FOR YOU, TOO!

"TWINCH" IN THE SECOND, HMM?

CAN'T LOSE! I CLOCKED EVERY RACE HE'S RUN...ER... PUT \$10 ON HIM FOR ME!



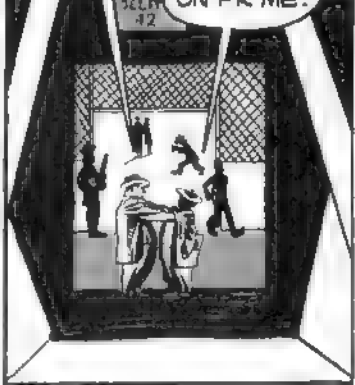
THE JOCKEY'S MOTHER TOLD YA "CORNFLAKES" WOULD WIN IN THE SECOND!

SURE...A MOTHER WOULDNT LIE ABOUT HER OWN SON, WOULD SHE? AHEM... PUT \$10 ON IT FOR ME, TOO... EH?



FAT LOOEY, I WANT YOU SHOULD KNOW HOW I APPRECIATE WHAT YA PASSED ON TO ME ABOUT "GINGER" IN THE SECOND!

TUT-TUT! YOU CAN SHOW YR APPRECIATION BY PUTTIN' \$10 ON F'R ME!

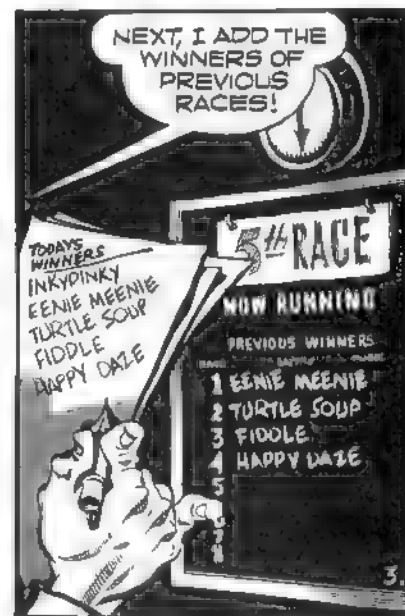


THEY'RE OFF!

DUM DE DUM! EV'BODY IS NOIVUS BUT ME...Y/SEE, I GOTTA WIN...BECAUSE EVERY HORSE IN THAT RACE HAS A SAWBUCK BET ON IT FOR ME! SHARP...EH?



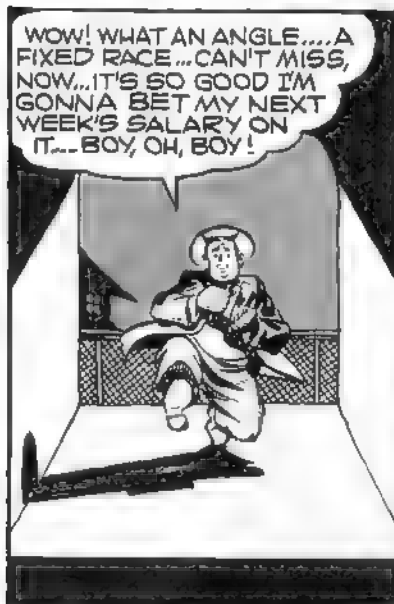
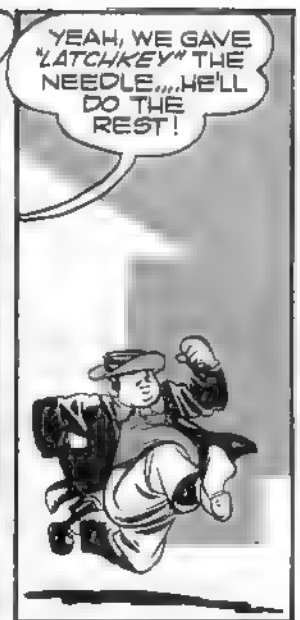




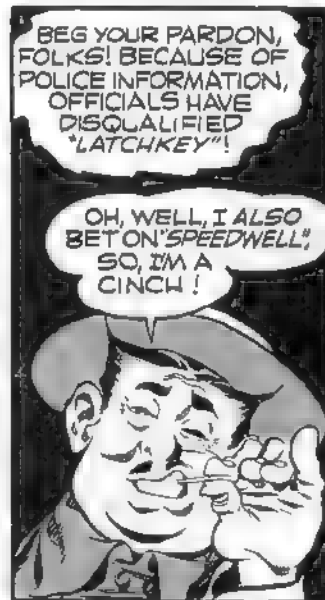












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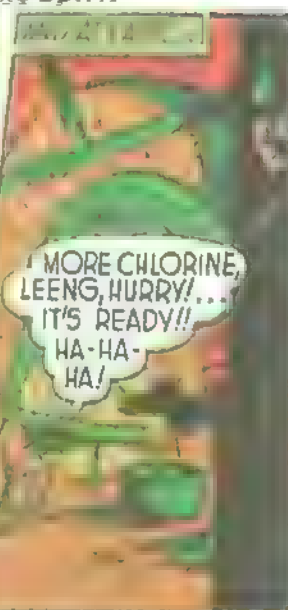
NAME \_\_\_\_\_

## D E A D S P A W N

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AT COMICS AND FANTASY







THE  
GAME'S UP, DR.  
COBRA I'M  
TAKING  
YOU IN!

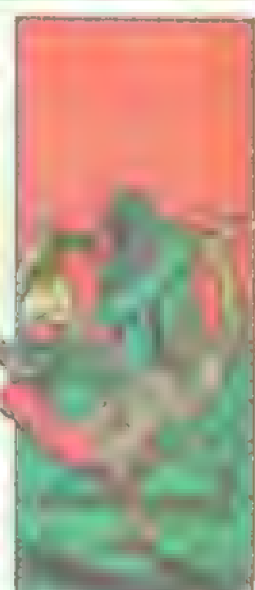
I MORE CHLORINE,  
LEENG, HURRY!...  
IT'S READY!!  
HA-HA-  
HA!



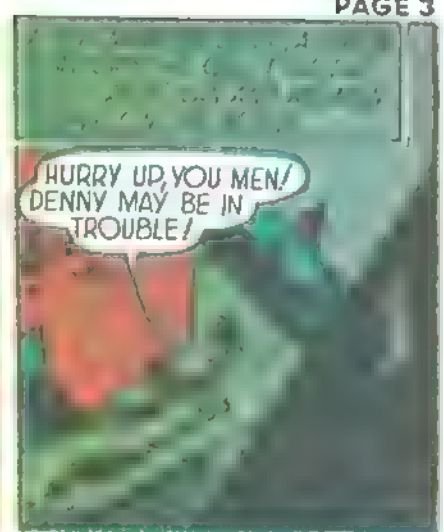
DENNY  
COLT!

ALWAYS THE POLICE  
ENTERFERE WITH MY  
EXPERIMENTS! SOME  
DAY THEY WILL  
BOW DOWN  
BEFORE ME!

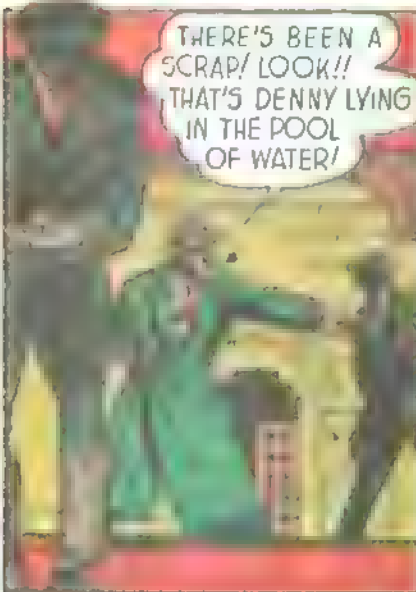
COME  
DOWN,  
YOU  
!!







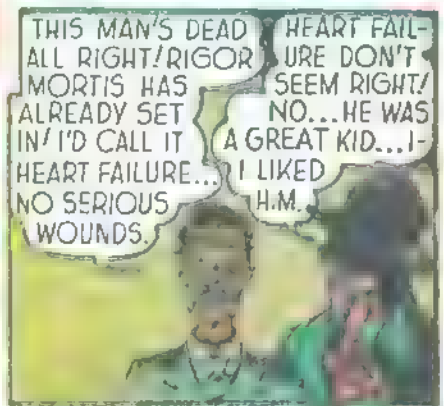
HURRY UP, YOU MEN!  
DENNY MAY BE IN  
TROUBLE!



THERE'S BEEN A  
SCRAP! LOOK!!  
THAT'S DENNY LYING  
IN THE POOL  
OF WATER!



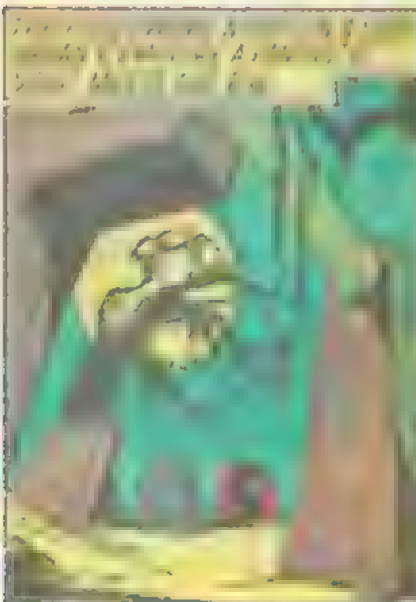
**DEAD!**  
GET THE  
CORONER,  
KELLY!



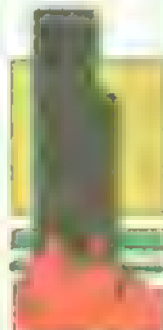
THIS MAN'S DEAD  
ALL RIGHT! RIGOR  
MORTIS HAS  
ALREADY SET  
IN! I'D CALL IT  
HEART FAILURE...  
NO SERIOUS  
WOUNDS.

HEART FAIL-  
URE DON'T  
SEEM RIGHT!  
NO... HE WAS  
A GREAT KID... I-  
I LIKED  
H.M.

NEXT DAY...

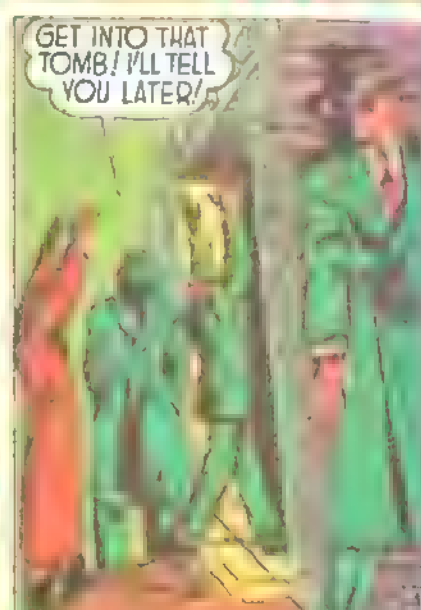
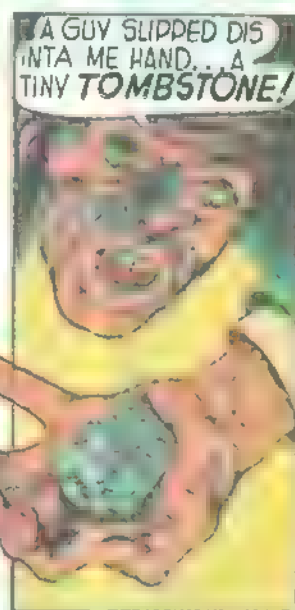
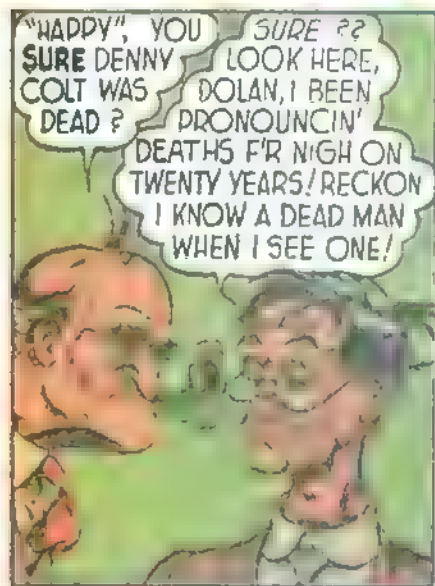
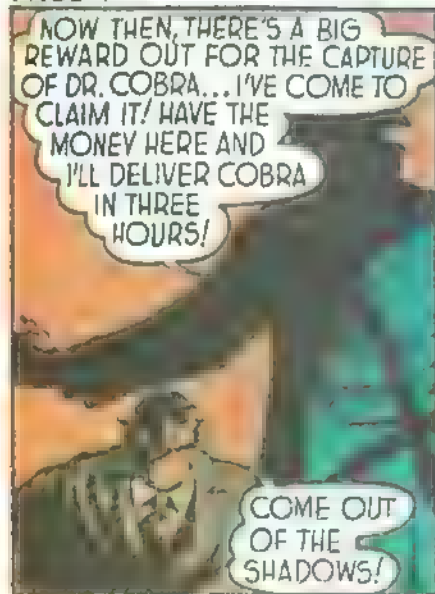


AN HOUR  
LATER, AT  
POLICE  
HEAD-  
QUARTERS,  
IN COM-  
MISSIONER  
DOLAN'S  
OFFICE...



HEY!  
HOW'D  
**YOU** GET  
IN?

KEEP YOUR SEAT,  
COMMISSIONER, AND  
I'LL DO THE TALKING!  
DON'T REACH FOR  
THAT GUN... THAT'S  
RIGHT, JUST SIT  
BACK AND  
LISTEN!

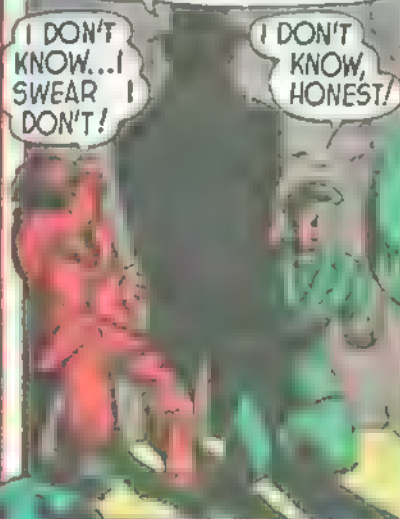


THE SPIRIT COULD SAY THAT  
THE NAME IT HAD HE DOES NOT  
AC. CL. ANOTHER FELLOW'S DOIN'  
SAY IT'S A DOIN'.



I AM THE SPIRIT OF  
GOOD... BUT I CAN  
ALSO BE THE SPIRIT OF  
EVIL, SO..

TELL ME, WHERE IS  
**DR. COBRA HIDING?**



I DON'T  
KNOW... I  
SWEAR I  
DON'T!

I DON'T  
KNOW,  
HONEST!

YOU'RE LYING! BOTH OF  
YOU! NOW, LISTEN TO ME, YOU  
RATS! WHEN THE CLOCK STRIKES  
TWELVE, THE SPIRIT WILL GET  
DR. COBRA WHEREVER HE IS...  
NOW, BEAT IT!



HA-HA-HA!!  
LOOK AT THEM  
RUN!

WHAT'S  
YOUR GAME,  
SPIRIT?

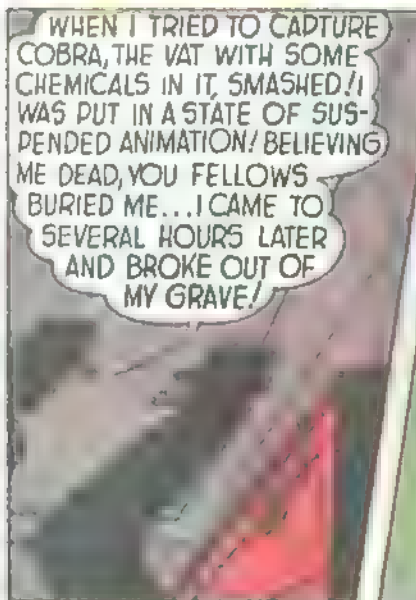
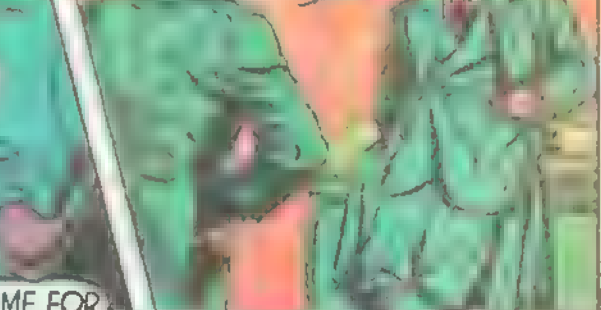
AT THE SOUND  
OF  
COLLAPSE-  
DOLAN'S  
VOICE, THE  
SPIRIT  
TURNS  
THE  
LIGHT  
FALLS  
FULL  
ON HIM,  
AND  
SAYS  
LATE!



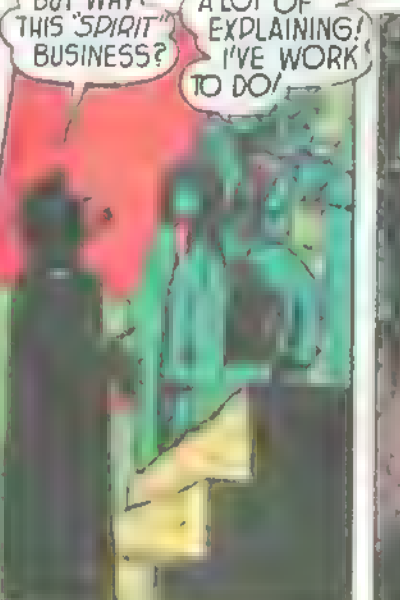
**DENNY COLT-  
ALIVE!!**

I THOUGHT I RECOGNIZED  
YOUR VOICE BACK IN MY  
OFFICE... CAME DOWN  
HERE ON A  
HUNCH TO  
MAKE SURE  
YOU WERE  
DEAD!

OFFICIALLY I'M  
DEAD! BUT  
REALLY, AS YOU  
SEE, I'M QUITE  
ALIVE!

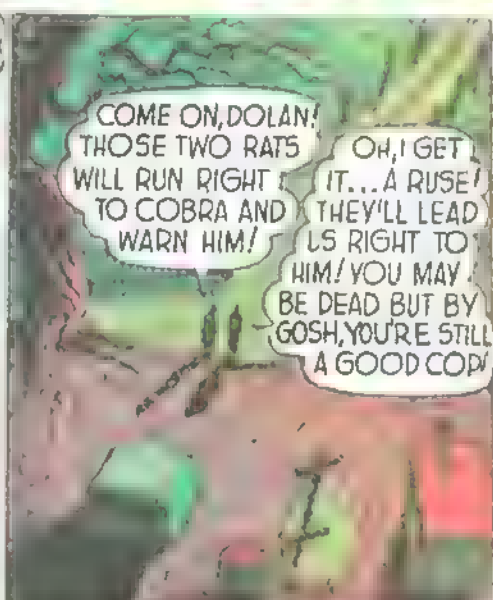


WHEN I TRIED TO CAPTURE  
COBRA, THE VAT WITH SOME  
CHEMICALS IN IT, SMASHED! I  
WAS PUT IN A STATE OF SUS-  
PENDED ANIMATION! BELIEVING  
ME DEAD, YOU FELLOWS  
BURIED ME... I CAME TO  
SEVERAL HOURS LATER  
AND BROKE OUT OF  
MY GRAVE!



BUT WHY  
THIS "SPIRIT"  
BUSINESS?

NO TIME FOR  
A LOT OF  
EXPLAINING!  
I'VE WORK  
TO DO!

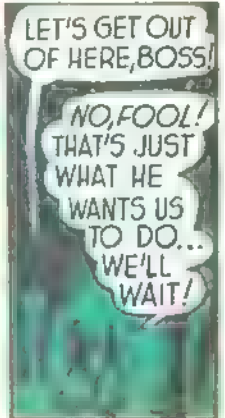
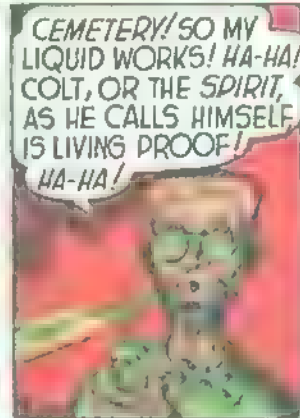


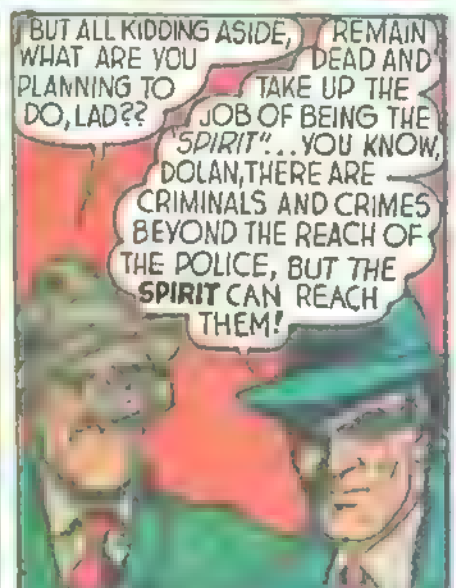
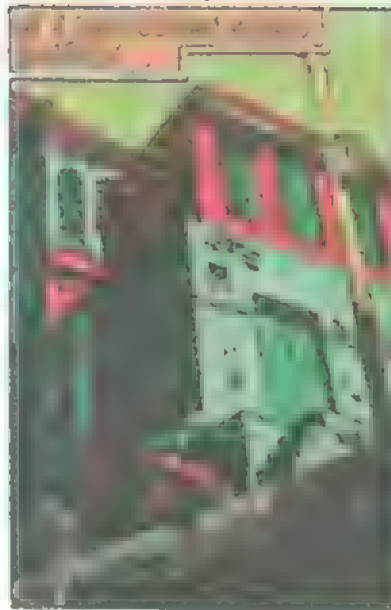
COME ON, DOLAN!  
THOSE TWO RATS  
WILL RUN RIGHT  
TO COBRA AND  
WARN HIM!

OH, I GET  
IT... A RUSE!  
THEY'LL LEAD  
US RIGHT TO  
HIM! YOU MAY  
BE DEAD BUT BY  
GOSH, YOU'RE STILL  
A GOOD COP!



COLT'S HEAD IS TO THE WATER FRONT. A FOG ROLLING IN FROM THE SEA BLANKETS THE MOUNT, SUFFOCATING IN A CLOAK OF GREY MIST THE FUL THAT LIES IN THE D. AND



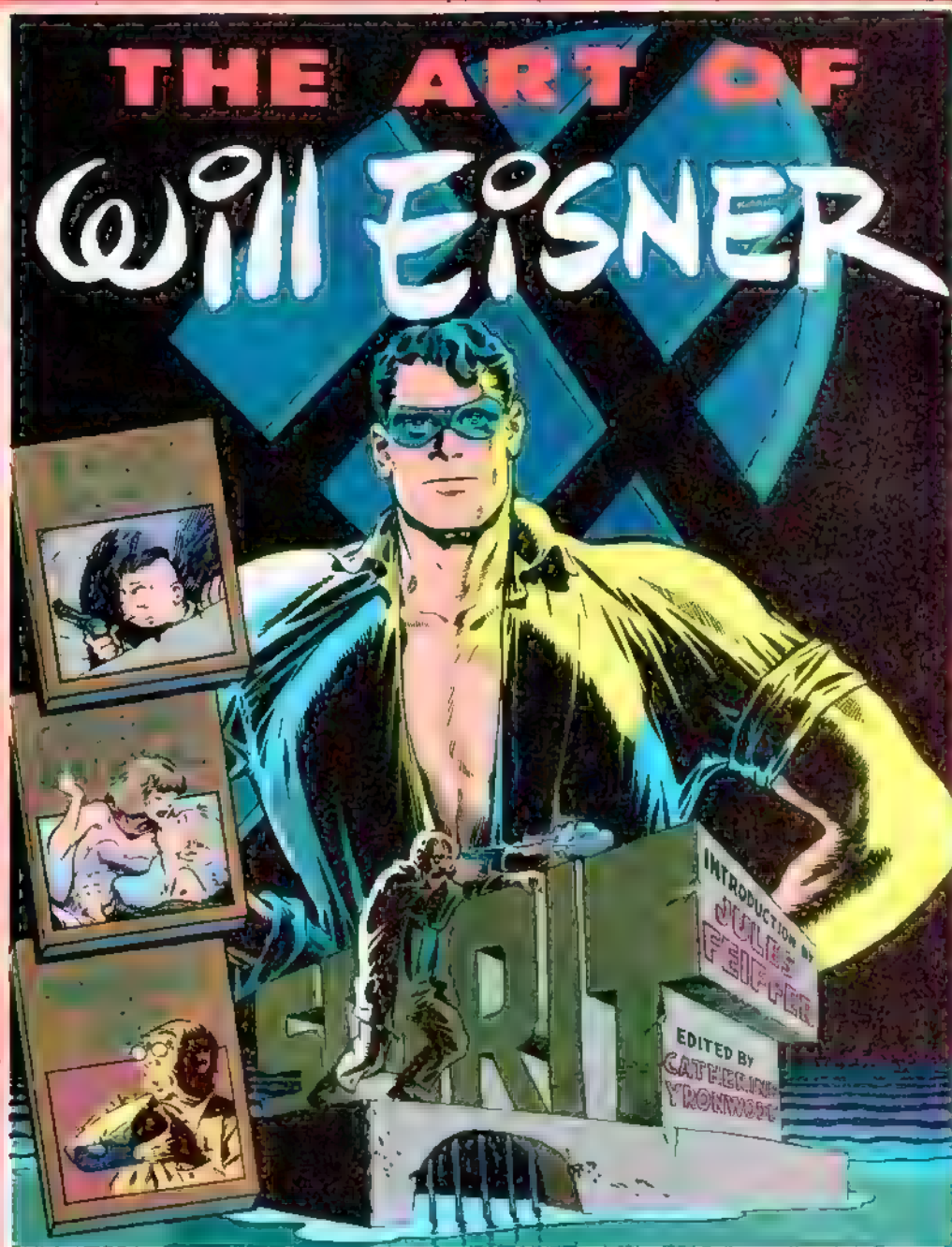




# THE DEFINITIVE EISNER

TEXT BY CAT YRONWODE.  
INTRODUCTION BY JULES  
FEIFFER. 136 pages.

*The Art of Will Eisner* is any Eisner fan's dream-come-true. This carefully-researched book covers Eisner's brilliant career from the very start —his first high school yearbook illustrations and strip attempts, and his earliest commercial work (Buy Cre-Solvent Soap!)— to his latest artistic directions. The book covers the Eisner/Iger years and the Quality shop (1936-41)... the early *Jumbo Comics*... Muss 'Em Up Donovan (at last!)... Yarko the Great... Uncle Sam... and the swashbuckling Hawks of the Seas... The first *Spirit* years (including one never-before-reprinted classic which appears here in full color!)... The War years, which are illustrated by obscure posters, *Joe Dope* strips and photos of Eisner in uniform... The post-war *Spirit* (1945-52), covered in depth... Commercial art from the little-known period of the 50's and 60's... The revival of *The Spirit*... and much more. Many early photos of Eisner and his co-workers are included, along with revealing newspaper clippings. PLUS! Much never-before-published art for: Daily and Sanday comic strips never syndicated... Cover art for comic books never printed... The John Law material which merged into the classic *Spirit*/Sand Saref stories & much more never-before-seen art!



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*The Art of Will Eisner* is available in two editions. The quality paperback is \$10.95. A hardcover version with a color book jacket is \$18.95. The hardcover edition is limited to 500 numbered copies, each of which has been autographed by Will Eisner. Both editions will be available through your favorite distributor or local comics shop. Or you may order directly from the publisher using this coupon or a copy.

Kitchen Sink Press  
No.2 Swamp Road • Princeton, WI 54968

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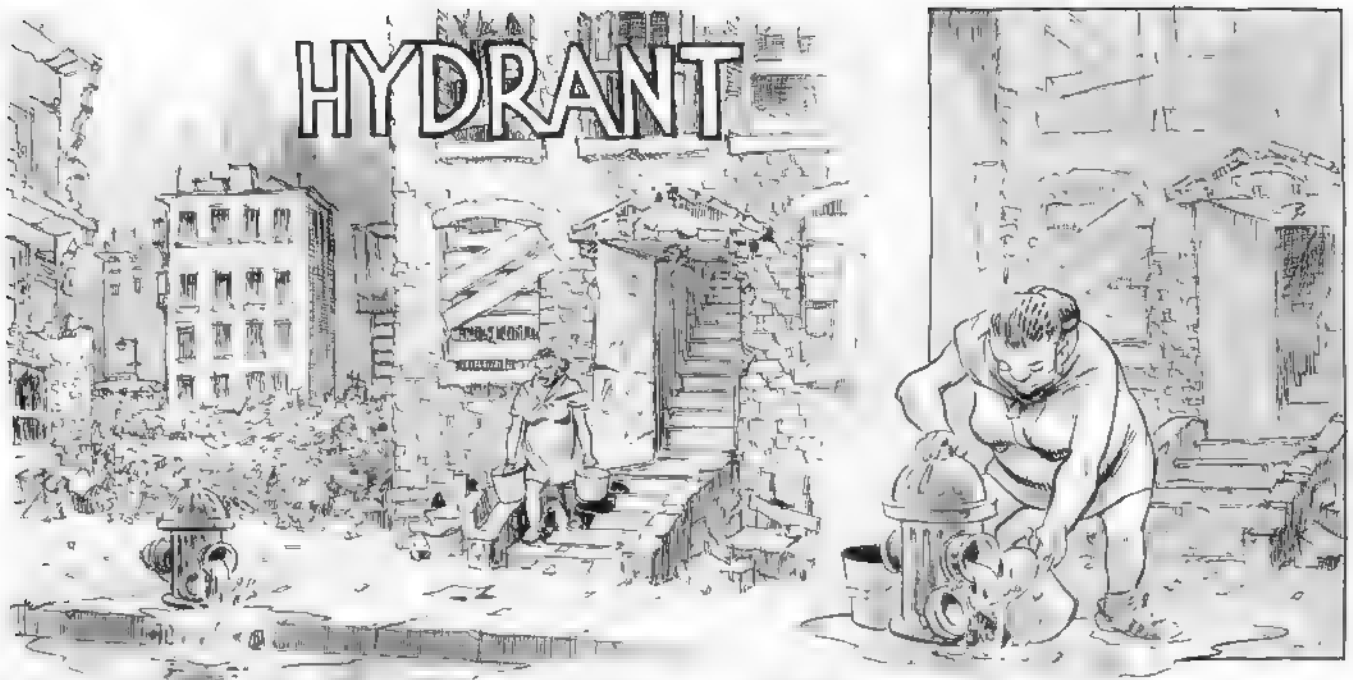


# SENTINELS

ALONG  
THE CHANNELS  
OF THE CITY  
STAND  
ITS SENTINELS,  
GUARDSMEN  
ON AN  
ENDLESS  
WATCH.

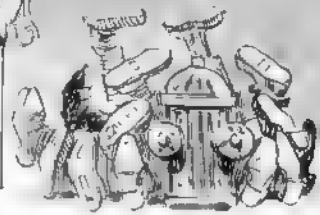
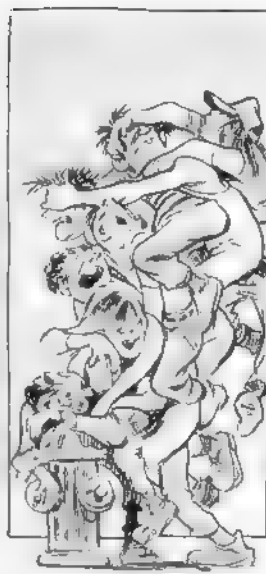


# HYDRANT



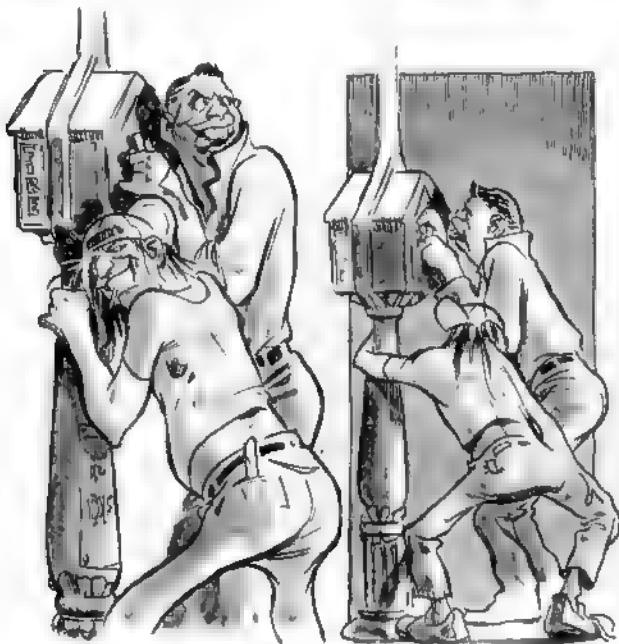
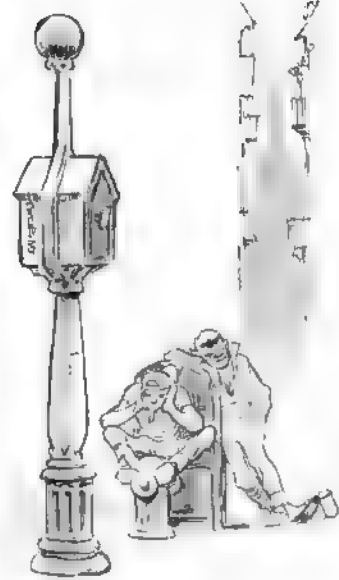
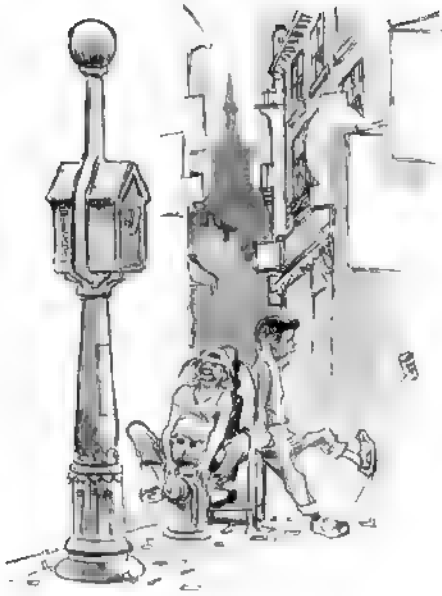




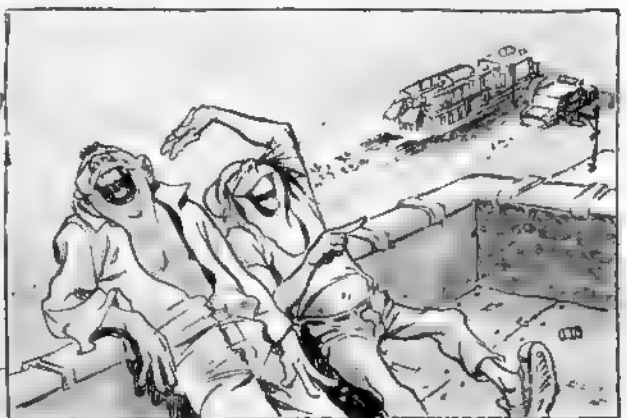
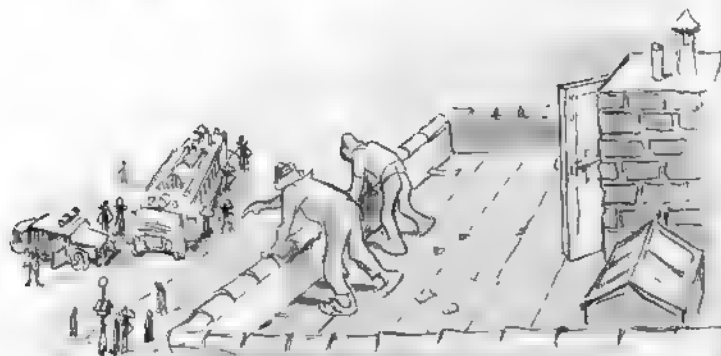
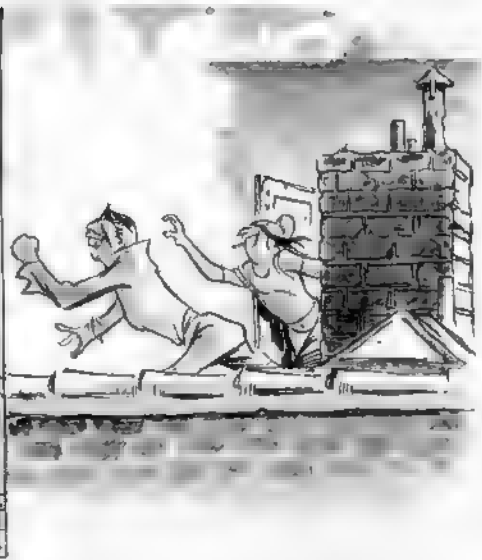
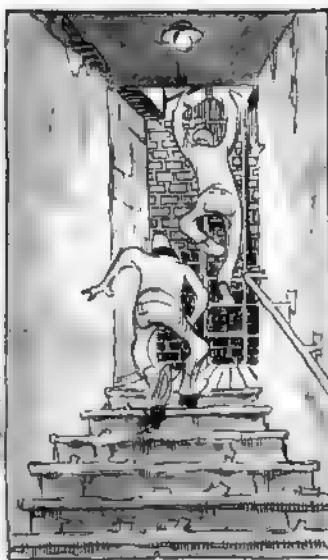




# FIRE ALARM

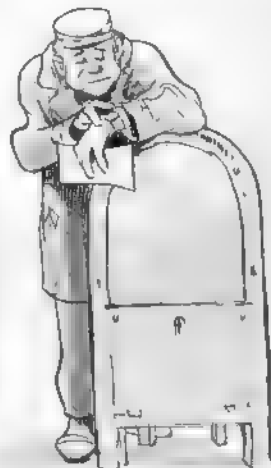
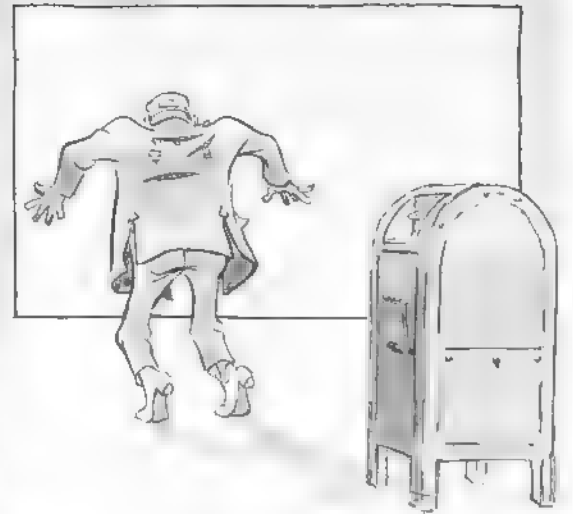
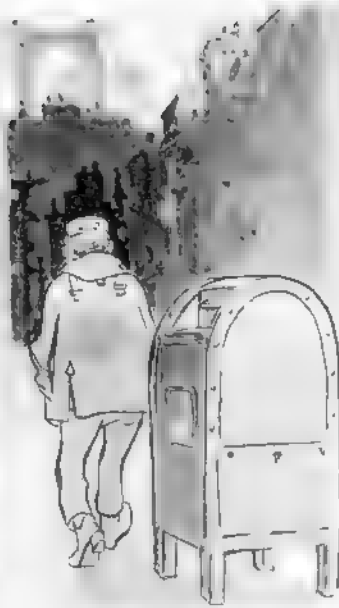




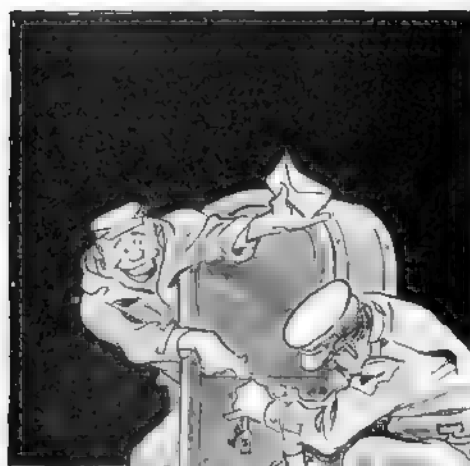


# MAILBOX







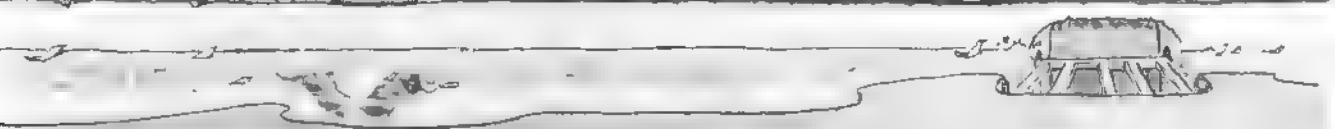




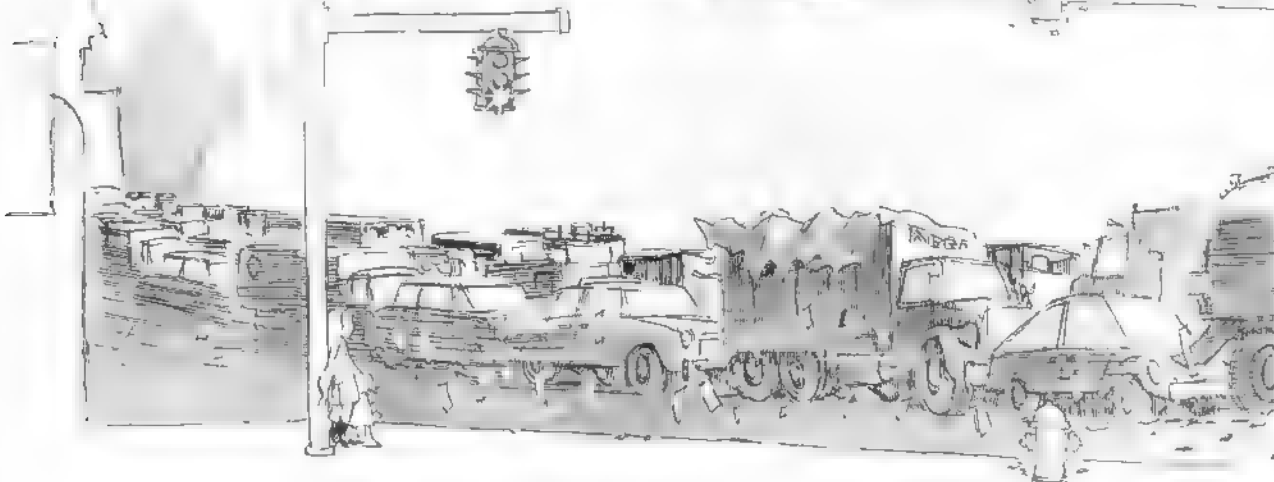
# SEWERS

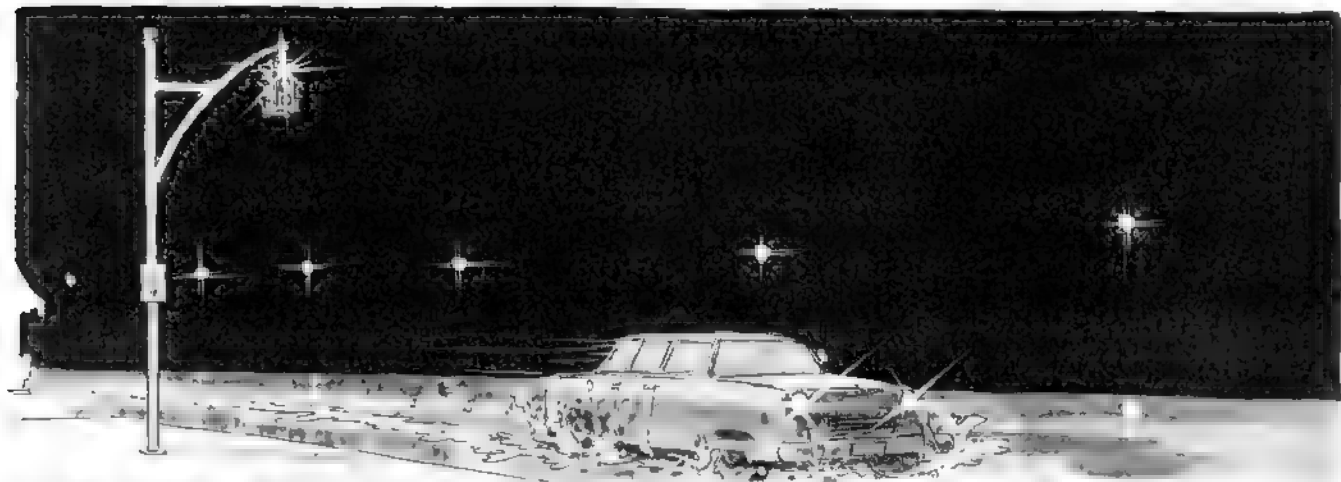






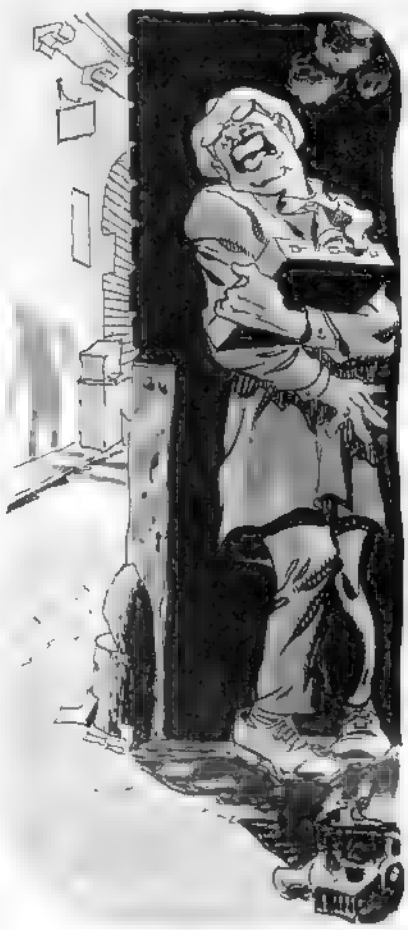
# SIGNAL



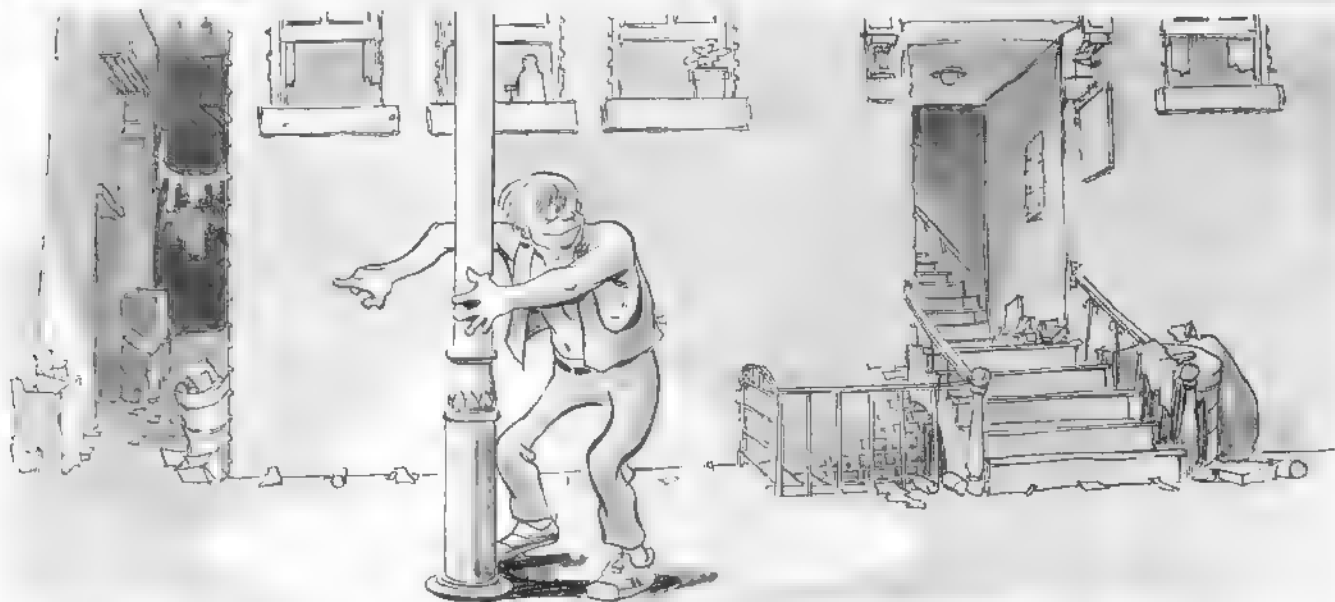




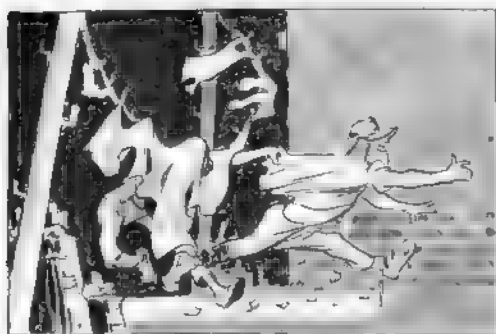
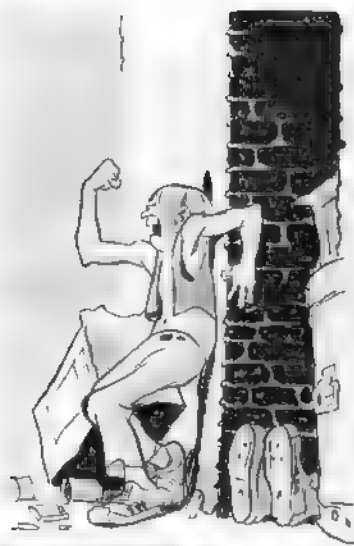
# LAMPPOST













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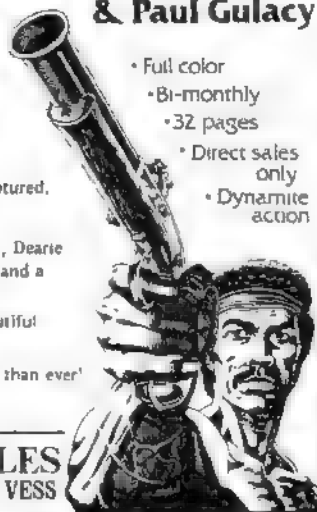
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# ECLIPSE

MAGAZINE

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# LETTERS

## CANIFF PLEASED

Mucho Bravo! I was indeed impressed (and pleased) with the interview [in *The Spirit* No. 34 and 35]. I couldn't have found better illustrations in my own files.

Milton Caniff  
address withheld

Note: Illustrations used in the Caniff Eisner Shop Talk came from the private collections of Shel Dorf, Cat Yronwode and Peter Poplaski. — Ed.

## MORE COLOR, MORE MONEY?

Your decision to start printing the *Spirit* stories in color and in chronological order is an excellent move. I, however, feel it falls a little short. I would personally be willing to spend \$4.50 and issue to see two color stories per issue (and I am not close to being rich!) Printing just one color story per issue will take forever to do and I, at least, don't have that kind of patience. How about asking your readers their opinion on this matter? I think a majority would side with me.

One other thing: could you reprint "The Ellen Dolan Detective Agency" (Section 48) and "Dusk and Twilight" (Section 55) — I have the original sections and I think your readers would love them.

Robert L. Goerder Jr.  
902 S. Garner Street, State College, PA 16801

## BOB POWELL'S MR. MYSTIC

I noticed that Bob Powell was mentioned twice in the last *Spirit Magazine* — once in the "Dept. of Loose Ends" and once in "Ask Will Eisner." What are the chances that you could reprint some of the Mr. Mystic stories that Powell did as a backup feature in the original *Spirit* sections? At times, Powell's artwork rivalled even Eisner's. Believe me, there are a lot of Bob Powell fans out here!

Roger Stewart  
1500-A Kirkwood Road, Austin, TX 78722

## WHY NOT JACK COLE SPIRIT?

I've enjoyed all of the *Spirit* stories published, whether by Eisner or not. This leads me to two requests:

Now that you've reprinted some Lou Fine *Spirits*, could you do the same for the sections by Jack Cole?

The next request may be a little harder, editorially. I'd like you to reprint a *Spirit* section (if you can) done by one of the other Quality staff artists and writers. I realize that cat yronwode has said that the quality of these sections is less than any of the others. But as much as I respect her opinion, it is her opinion. Personally, I would like to decide for myself, and your magazine is much cheaper than buying old *Spirit* sections or issues of *Po-*

lice Comics.

Bill Kropfhauser

1792 Washington Ave., Columbus, OH 43207

Bill and Roger: The problem with reprinting both Eisner's pre-war *SPIRIT* stories and the wartime ones drawn by various assistants is that the original art has long since been disposed of or destroyed. Printer's proofs do exist for a few of these, but, unfortunately, none drawn by Jack Cole. Cole's work, however, can be seen in the reprints of the *DAILY SPIRIT* (he wrote and drew the "Fanny Ogre" story-line, reprinted in volume 2 of the Ken Pierce collection). Because it costs a lot in time, materials and money to "drop out" the colour from old comic sections and print them in black & white, we feel it is best to rescue the "lost" Eisner stories first. For that reason, unless proofs for a non-Eisner story exist, or someone can supply original artwork for an entire episode, we will not be reprinting wartime stories by Lou Fine or the Quality art shop or Powell's Mr. Mystic. cat

## MORE SPIRIT, LESS ARTICLES

*The Spirit* has been my favorite all-time comic from the moment the first Warren issue hit the stands. But I've noticed a disturbing trend: You're squeezing *The Spirit* out of *The Spirit*.

Personally, I have a great deal of respect for Mr. Eisner and wouldn't trade his Essays on Comic Art series for anything. Yet, even so, there has to be a limit. I would like more than four *Spirit* stories in *The Spirit*. If you have a wealth of articles pouring in both by and about Mr. Eisner, why not increase the frequency of the magazine to accommodate both the article writers and those of us who also enjoy our hero? I would enjoy one article per issue accompanied by six stories a great deal more than two articles and four stories.

John Merkel  
5537 Coddington, 2D, Kalamazoo MI 49009

## TOO MUCH NON-SPIRIT STUFF

I have to agree with Frank Ward's letter in issue 34. There is too much non-*Spirit* material appearing in *The Spirit*. The ads are a necessity for any business, the interviews are for the most part interesting, but excerpts from "The Big City" are not what I buy this magazine for. "Garbage" took up nine pages of No. 34 and "Street Music" took up eleven pages of No. 35. Those who want this sort of material should buy Eisner's portfolios.

Your early issues followed the Warren pattern of just reprinting those great *Spirit* stories, sparing us the high cost of the original comics. In this respect, the Warren issues remain far superior. I hope you get back to basics soon.

If Mr. Eisner is in the mood to be creative, convince him to work on some new *Spirit* stories. He is the only one who can do them as your "jam" clearly showed.

Jim Rossow  
19405 Dresden Dr., South Bend, IN 46637

# FREE SPIRIT CLASSIFIEDS

**CLASSIFIED AD POLICY:** We will run your ad absolutely FREE, but please try to keep your ad under 25 words. We reserve the right to edit ads to fit. Ads will NOT be repeated automatically. Resubmit for each issue if you want your ad or portions of it rerun. Ads must be related to *The Spirit*. Send ads to: Spirit Classifieds, Box 7-S, Princeton, Wis. 54968.

## SPIRIT ITEMS WANTED

**KITCHEN "Underground" *Spirit* No. 2** and all of the *Spirit* Bags wanted. Contact me regarding price and condition. Mike White, 2902 S. Joplin ave., Joplin, MO 64801

**KITCHEN SINK *SPIRIT* No. 2.** Send price and condition to James Carroll, 169 East Tullane, Columbus, Ohio 43202.

**ALL KINDS** of *Spirit* material needed, especially Warren *Spirits* and Portfolios. I have all the Kitchen Sink mags. Write to: Lars Gunnar Andersson, Kungsgatan 27, 702 11 Orebro, Sweden.

**"BOOTLEG" BAG.** If whoever published this would send me a copy or if someone would even send me a xerox copy of this, I would be greatly in their debt. Nick Kzirniss, 6010 Brookburn Court, Centerville, Ohio 45459

**SPIRIT BAGS No. 1-4** complete, in good condition. I have extra copies of both underground *Spirits* and Kitchen Sink No. 18 for trade toward these (or for sale separately). Larry Brown, 130 Lexington Avenue, West Babylon, New York 11704.

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**ORIGINAL *Spirit* Sections:** Tabloids 6/29/47, 11/9/47, both very good, \$15 each. Many more on hand. Send S.A.S.E. to: Xanadu Comics & Collectibles, Inc., 2 West 5th Street, Wilmington, Delaware 19801

**COMPLETE *Spirit Magazine* run** (No. 1 thru current) plus plenty other stuff. For details write Joe Strach, Box 1057, FDR Station, New York, NY 10022

**WARREN *SPIRIT* No. 1.** Just \$3 postpaid. Classic Movie & Comic Center, 19047 Middlebelt, Livonia, Michigan 48152. Attention: Mail Order Dept.

**WILL EISNER'S INTERVIEW** translated from Dutch magazine *Stripprofiel*, which never appeared anywhere else. Send U.S. airmail stamp for information to Ger Apeldoorn, t Ven 17, 1115 HA Duivendrecht, Netherlands.

**I HAVE COPIES** of Kitchen Sink *Spirit* 18, all in VG to Fine condition, \$4 plus 50c postage. Will trade for out-of-print underground comix. Send to Michael Dowers, 2319 N 62nd, Seattle, Washington 98103.

**"THE TREASURE,"** featuring *The Spirit*. 12" x 16" black & white portfolio piece done by Eisner for 1st National Cartoonist Society Portfolio. "The Invader," 11" x 16" full-color *Spirit* adventure printed by Tabloid Press in 1973. Snarf No. 3 with Eisner cover. Eisner's *Spirit* Portfolio with 10 full-color plates. For prices write to Larry Adler, 324 East 74th Street, New York NY 10021.

**EISNER'S "CITY" PORTFOLIO.** Now less than 50 remain. Six 2-color plates in 3-color folder. Signed and numbered. \$20 postpaid from Kitchen Sink Press, 2 Swamp Road, Princeton, Wisconsin 54968. Or phone (414) 295-6922. Visa/Mastercard accepted now.



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### READER ATTACKS CRITICS

I just have to let off some steam about the thoughtless comments of some letter writers in your flawless magazine:

- People are saying the "Essays on Comic Art" and "Shop Talks" are boring. Don't these readers realize that these features contain priceless advice and information?

- Some people say that your enjoyable ads are increasing while the features are decreasing. Don't blame Kitchen Sink for rising paper costs, etc. *The Spirit's* cover price is quite reasonable for a magazine with its circulation and size

- Then there are some who criticize Will Eisner because he doesn't want to draw *The Spirit* anymore. I'd like to see him continue this classic feature too, but it is up to him and I honor his decision. I have no qualms about his dynamic new directions.

*The Spirit Magazine* is one comic publication that stands above others.

Jeff Kellner

Box 134, Setauket, New York 11733

### SPIRIT'S SEX APPEAL

I enjoyed *Spirit* No. 35 very much, I'd been planning to ask for a reprint of "Girls' Dorm" and I didn't even have to. What service! I'll be looking forward to the upcoming color section.

I first encountered *The Spirit Magazine* when glancing over some back issues displayed at a local comics shop. The cover of No. 26 caught my eye. Some kind of hero — brandishing a sword, his face unaccountably smeared with lipstick (unaccountable until I saw the lusty lady on the back cover). The front cover of No. 35 was somewhat similar, highlighting *The Spirit's* almost innocent sex appeal.

That's one of *The Spirit's* charms. He's "virile" without being overbearingly "macho" about it, almost shy; usually the women are the aggressors, the ones in pursuit. *The Spirit* is more than a John Wayne stereotype. I can understand why Eisner likes the splash page for "Girls' Dorm." *The Spirit* looks like a reluctant lover boy (which is not to say that he doesn't enjoy the attention he receives, the lucky devil!)

Robert Bissick

No address given, Manhattan, NY

### WE WANT KURTZMAN!

I am a great fan of your publications, particularly *The Spirit*. With *The Spirit Magazine* you present new material by Will Eisner to otherwise neglected fans.

With this in mind, I would like you to consider the fate of another immense talent, Harvey Kurtzman. He is perhaps the greatest satirist of our time. Yet, for seventeen years he has remained practically dormant, except for "Little Annie Fanny" in *Playboy*. You have announced that you plan to publish the collected *Goodman Beaver* strips and possibly his masterpiece, *The Jungle Book*. A noble effort on your part. But I believe that Kurtzman needs a

new magazine. He has a small yet intense following, and is highly respected both here and abroad. I cannot help but think that a magazine of his, similar to *The Spirit*, would at least break even. Perhaps if you brought this up in the letters column of *The Spirit* you'd get an idea of how much support to expect for such a project. Creativity deserves an outlet.

Philip Smith

1353 Vue de Ville Ct., San Diego CA 92109

### ICELANDIC CARTOONIST

I was introduced to *The Spirit* with Warren's No. 16. For years it was all I had. Then I saw Kitchen Sink's stuff advertised in a mail order catalog, sent for it, and got a whole bunch of *Spirits*. I like him! I like him! I'd praise him more, but all the good stuff has been said. One funny thing: a parody of *The Spirit* (by Michael T. Gilbert — *The Wraith*) was part of the inspiration for my own character, *Shugginn*. Enclosed is a sketch of Will's character and my own. What am I plugging him for? He'll probably never appear in the U.S. And if he ever did, he'd face some mighty tough competition, like *The Spirit*.

Kjartan Arnorsson

Hraunbraut 14, Kopavogur 200, Iceland



### LETTER FROM ENGLAND

Hello from sunny England! I don't know why I haven't written you before. I consistently enjoy the *Spirit Magazine*, not only for the strips but for the interviews and Eisner's new stuff — lovely! It's great to see the man breaking out of old moulds, applying his massive talent to the themes he wants to explore in a bit of depth. Art is what it is! I particularly enjoy the essays on technique too (as an aspiring cartoonist).

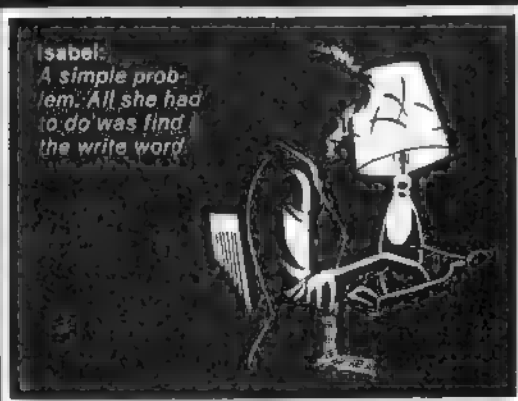
Maggie Thompson's *Spirit* chapter in *The Comic Book Book* is a nice piece of work. Any chance that you'll reprint this in your magazine? I'm sure there are many readers who (like myself until a few days ago) haven't read it.

There are three great-sounding stories mentioned in George Perry's *Penguin Book of Comics* that I'd love to see:

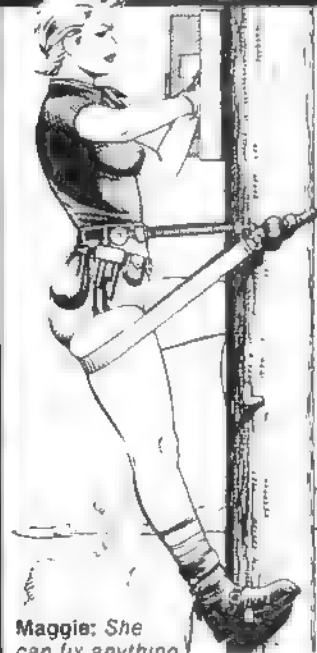
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- The Oldest Man in the World
- The Spirit in the future as a superhero, with a son!
- Ellen in the future as an (unaged) old maid.

Any chance of seeing these stories in the magazine?

As yet I haven't bought your *Will Eisner Color Treasury* or *Spirit Color Album*, but they are near the top of my list of things which must be bought (need to get shoes and trousers first!) I've seen the color albums in London's Forbidden Planet shop and they are handsome volumes. How marvelous to see such books coming out of America (though it's a long way to go before you catch up to France or Italy in this regard).

One last thought: How about an Eisner/Frank Miller shop talk? This young man seems to have learned a lot from studying Will's work and applied it in a very lasty way in his own unique strips. This would surely be a meeting of the minds worth sitting in on!

Guy Lawley  
Inchmery, Doggetts Wood Close, Chalfont St. Giles Bucks, HP8 4TL, England

Guy: Look for "The Oldest Man in the World" story in full color in THE ART OF WILL EISNER book, which will be off press shortly after the publication of this magazine. Your other suggestions will be seriously considered. -ED.

## THAT SPIRIT MOVIE "RUMOR"

I have heard a continuing rumor about *The Spirit* being adapted into a movie? Is this true? If it is true, why hasn't it ever come about?

Mike Sopp  
438 W. 32nd, Erie PA 16508

Well, Mike...



IT  
REALLY IS  
HAPPEN-  
ING!

## FRUSTRATED BY POLL

Another superb issue! So much so that enclosed is my check for another year's subscription renewal (with a copy of *Yes-teryear* being my bonus). *The Spirit Magazine* just constantly gets better with the new features now being presented adding just the right amount of variety without losing the flavor of the title character.

In No. 35 in the "Shop Talk," Milton Caniff and Will Eisner discussed newspapers conducting popularity polls on their comic strips. I know whereof they speak! For years I've been trying to get our local paper to add a few continuity strips to their all-humor line-up (with *Steve Canyon* being my first choice). They finally ran a poll. The trouble is, it's a poll on how often each present strip is read, with just a space for suggestions of what strips readers would like to see. How is a typical newspaper reader going to know what is available? Better to ask if readers would like to see adventure strips.

Incidentally, did you see the cameo of *The Spirit* and Commissioner Dolan in DC's *All-Star Squadron* No. 14? (Page 3 at the lower right).

Bob Pinaha  
512 Benner St., 1-C, Highland Park, NJ 08904

Hollywood, California 90028

## Kurtz Turning To Animation With 2 Features

By TODD MCCARTHY

Gary Kurtz, producer of "Star Wars" and "The Empire Strikes Back," is now turning to the animation field in a big way. Through his company, Kinetographics, he will concurrently produce two animated features, "The Spirit" and "Little Nemo," both based on celebrated American comic strips.

"The Spirit" will be based on Will Eisner's 1940s work about a masked crimefighter, which still commands a following through reprints. Budgeted at \$12,000,000, film will be written and directed by Brad Bird.

"Little Nemo," created by animation pioneer Winsor McCay in 1905, will cost \$15,000,000 and will be coproduced by Tokyo Movie Shinsa, foremost animation studio in Japan. Ray Bradbury will pen the script to this feature, which will employ the talents of animators on both sides of the Pacific.

Kurtz will also produce the live-action "Return To Oz" for Disney (*Daily Variety*, July 16).

Currently wrapping work on his fantasy live-action feature with Jim Henson, "Dark Crystal," to be released at Christmas by Universal, Kurtz said that he has been intensely interested in animation since his student days at the University of Southern California, and that "I've been looking for subjects all along which would lend themselves to animation."

Possessor of a large collection of comic books and graphic art, Kurtz explained that "The Spirit" was always one of those I particularly enjoyed, especially for its weird sense of humor. Brad Bird had always wanted to

(Continued on Page 19, Column 3)

Bob: You should be happy to hear that we will soon be publishing a STEVE CANYON MAGAZINE. See the announcement elsewhere in this issue! —ED.

## VOODOO STORY REQUEST

Would it be at all possible for you to reprint "Voodoo in Manhattan" (Section No. 4, dated April 23, 1940)? This story was missing from the first Spirit Bag and is the only one missing in the 4 reprint bags.

John H. Guidry  
1 Finch Street, New Orleans, LA 70124

John: "Voodoo in Manhattan" will run in issue No. 39 in full color!

(Continued from Page 1, Column 3)

do that story, and we have the opportunity to use new technology to speed along the process and help the animators."

Producer specifically referred to use of computer-generated graphics, which aids enormously in working out background perspective changes and enables animators to experiment with design details in the test stage before committing to finished animation.

Acclaimed by historians of the field as one of the greatest of all comic strips, "The Spirit" has been said to have as much in common with the dark visions of urban America expressed in Raymond Chandler and Dashiell Hammett as it does with such superheroes as Superman and Batman. Its creator, Eisner, has also been called the "Fritz Lang of comics."

Director Bird was a member of the inaugural class of the California Institute of the Arts' school of animation and has worked for Disney, Neppenthe and Lisberger Prods.

His partner and animation supervisor, Jerry Rees, has worked on the story with Bird, and film is currently in the storyboarding stage. Steve Leiva, director of animation development for Kinetographics, will serve as associate producer.

"Little Nemo"

"Little Nemo" was one of the most popular comic strips of its day, taking up a full Sunday page and becoming the basis of much merchandising and even a Victor Herbert musical. Premise is that of a 12-year-old boy who has dream adventures set in a fantastic world.

Project was initiated some years ago by Tokyo Movie Shinsa prexy Yutaka Fujiooka, and idea for coproduction is planned to take advantage of respective strengths of both Japanese and American animators.

Speaking philosophically about his commitment to animation, Kurtz said, "The biggest problem up till now is that people have pigeonholed it at Disney, and most of the recent attempts in the field haven't been very good."

"I don't think animation should be conceived of as being that separated from live action, although it's different enough that it shouldn't try to imitate it."

Due to the experimentation involved and generally drawn-out process animation involves, Kurtz wouldn't speculate as to when either film would be completed. He added, however, that he would continue to pursue live-action production while the animated features are in the works.



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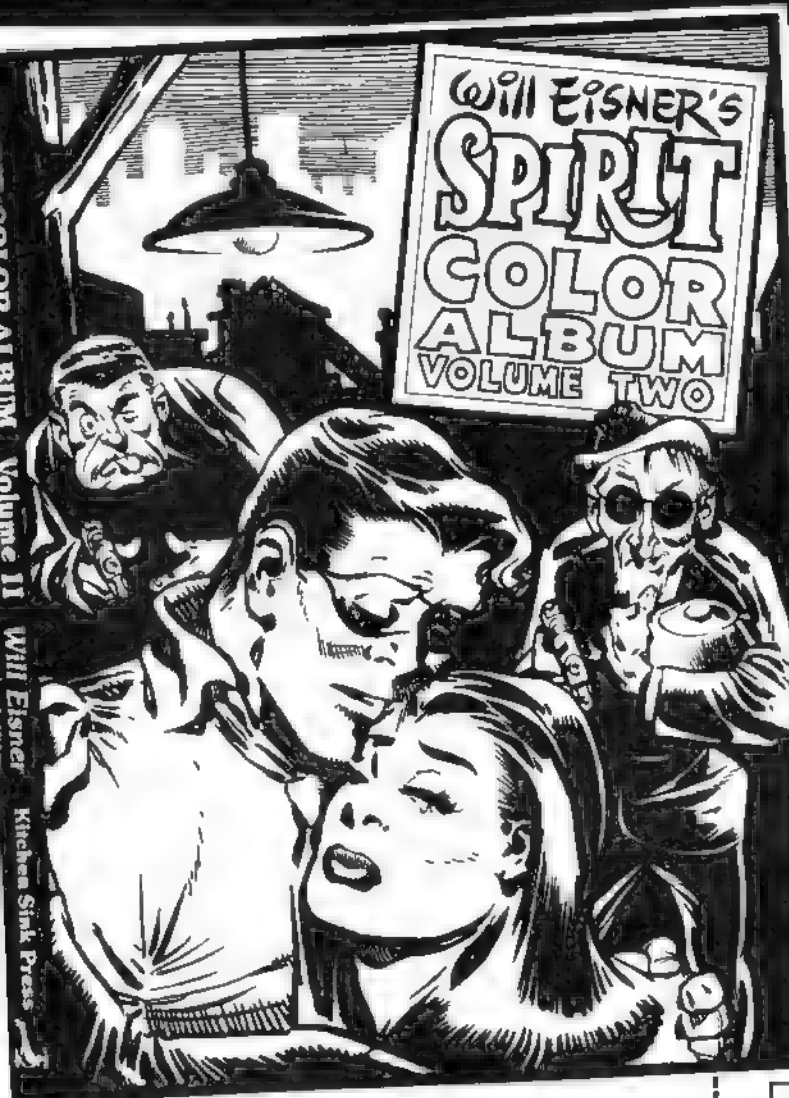
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# "ASK WILL EISNER"

## WARTIME SPIRIT INVOLVEMENT

**Q** I'm one of your fans in Sweden, and I'm just about to edit a fanzine. I hope you can answer some questions: 1.) What's your opinion about the pre-war *Spirit*? Jules Feiffer has said that he thought the pre-war *Spirit* was better. Do you agree? 2.) How much did you do in the stories during the period when you were in the army? 3.) Why didn't you let anybody else take over *The Spirit* when it ended in 1952? 4.) Are you planning a new "novel" similar to "Life On Another Planet"? What will it be about? 5.) Are you planning a trip to Europe? When? Where?

Jan Backlund, Silurvägen 13, 722 31 Vasteras, Sweden

1.) It is hard for me to evaluate my own early work. I try to do better with each new piece. So, for me, I always look back with some embarrassment. You must keep in mind that each person evaluates a work from a different perspective. 2.) Very little. Most of the wartime *Spirits* were done by Jack Cole, Lou Fine and others. The writing was done by Manly Wellman and others. 3.) It was hard to find someone who would satisfy the syndicate and newspaper editors. 4.) Yes — I'm now working on *The Big City: A Portrait*, but this is not a "novel" in structure. I hope to do another "novel" in the sense of "Life On Another Planet" but I'm not ready to talk about it now. 6.) I usually get to Europe once or twice a year. I'm not sure about 1983. Maybe France. We'll see... —W.E.

## WHAT COMIC STRIPS INSPIRED EISNER?

**Q** *The Spirit* is one of the most admired features in the history of the graphic narrative. What comic features have you been particularly inspired by?

Robert Haining, 11 Topaz, Lake Ronkonkoma, NY

As I have said elsewhere: Elzie Segar's *Popeye*, George Herriman's *Krazy Kat*, Hal Foster's *Prince Valiant*, Milton Caniff's *Terry & the Pirates*, and others too numerous to mention!

## WOULD THE SPIRIT HAVE MARRIED ELLEN?

**Q** What would you say your greatest weakness as a writer is? (If indeed you perceive any flaws — I don't). And, secondly, a hypothetical question: Going a few years past *The Spirit's* published escapades, do you (or did you) feel that our hero would have eventually married Ellen Dolan? (If he didn't, he'd have to be a fool or a heel!)

John A Wilcox, 40 Hales Court, Westport, CT 06880

1.) Thank you for "perceiving no flaws" in my writing. I never seem to achieve quite the brilliance of exposition I set out to achieve. But I keep trying. 2.) You are right!! —W.E.

## IS PHOTOGRAPHIC REFERENCE VALID?

**Q** How much do you (or did you) ever rely on photographic reference in composing your work? Do you have an extensive "picture morgue" filing system like I've heard Wally Wood had? Artists seem to be afraid in some cases to admit that everything doesn't magically spring from their imaginations and that they sometimes use something as a springboard, be it photos or someone else's work. There's always someone asking, "Did ya draw it free-hand or did ya trace it?" without understanding the problems involved.

Jerry Ordway, 7010 S. 122nd St., Franklin, WI 53132

...continued on page 64



Dave Stevens

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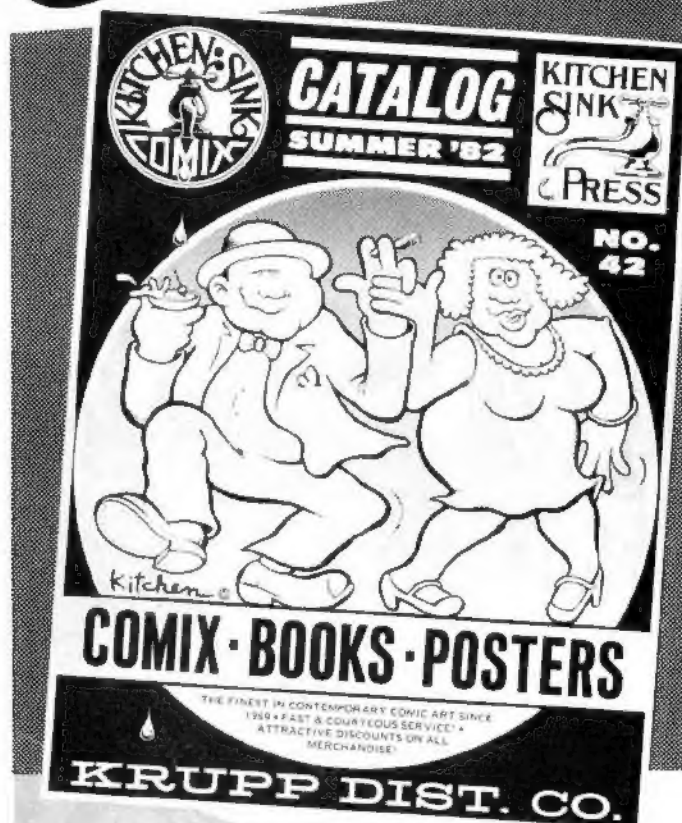
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"ASK WILL EISNER" —continued from page 63

I use photographic reference as a source of technical information only, I advise students against the use of photography for copying human figures or posture. Composition of a panel begins in the mind. There is no need to use photographs for this. We are dealing in this medium with human experience and the writer/artist's memory of it. In a story or feature where extreme technical accuracy is essential then reference of this sort is needed and should be used. I know of current comics features where photos are taken of a scene by the artist and virtually "pantographed" into a panel. This has value for a "flat" realistic effect. But a photograph does not have any heart or soul; this ingredient must be added. Remember, there is no "right" or "wrong" in this art form. Look at the early *Terry & the Pirates* or the work of Frenchman Jacques Tardi for good examples of the conversion of photographic reference into good, warm art. —W.E.

## TIPS FOR ASPIRING CARTOONISTS

**Q** I've admired your strips since the very first time I saw them—just a year ago. I discovered *The Spirit* when a copy was sent to me by a friend. I've been hooked ever since. I think I have a raw, untutored talent for drawing that I really wish I could develop into professional cartooning. The problem is that I don't know where to start: how to use materials, or what to use, not to mention technique. What I did see were a few of your "Essays on Comic Art." Can you recommend a good school or just some good general advice?

Roger Boberg, Box W-36603-F, Lompoc, CA 93438

Your samples do indeed show the basis for a career in this field. What you need (besides motivation and stick-to-itiveness) is a good grounding in handling the medium. First I suggest you go to work on human anatomy and perspective. The local library should have copies of George Bridgman's anatomy books. They're great! I studied with him and I can testify to the amount you can learn from his teaching. Perspective books are easy to come by too.

Most of the comic book artists I grew up with had very little formal school training. They learned from books and *just doing*. There's nothing wrong with copying at the earliest stages of your career. Pick a few current (or early) artists and study their work. You'll be surprised at how much you learn by analyzing how they compose panels, render lines, employ shadows, etc. If you have imagination and a talent for storytelling, technical proficiency can be learned.

Most schools are *good*. They give you a chance to work alongside others. But in the end what you get out is what you put in. It's an old "cliche" but it's quite true! Good luck. —W.E.

Send YOUR Questions to Ask Will Eisner, 2 Swamp Rd, Princeton, WI

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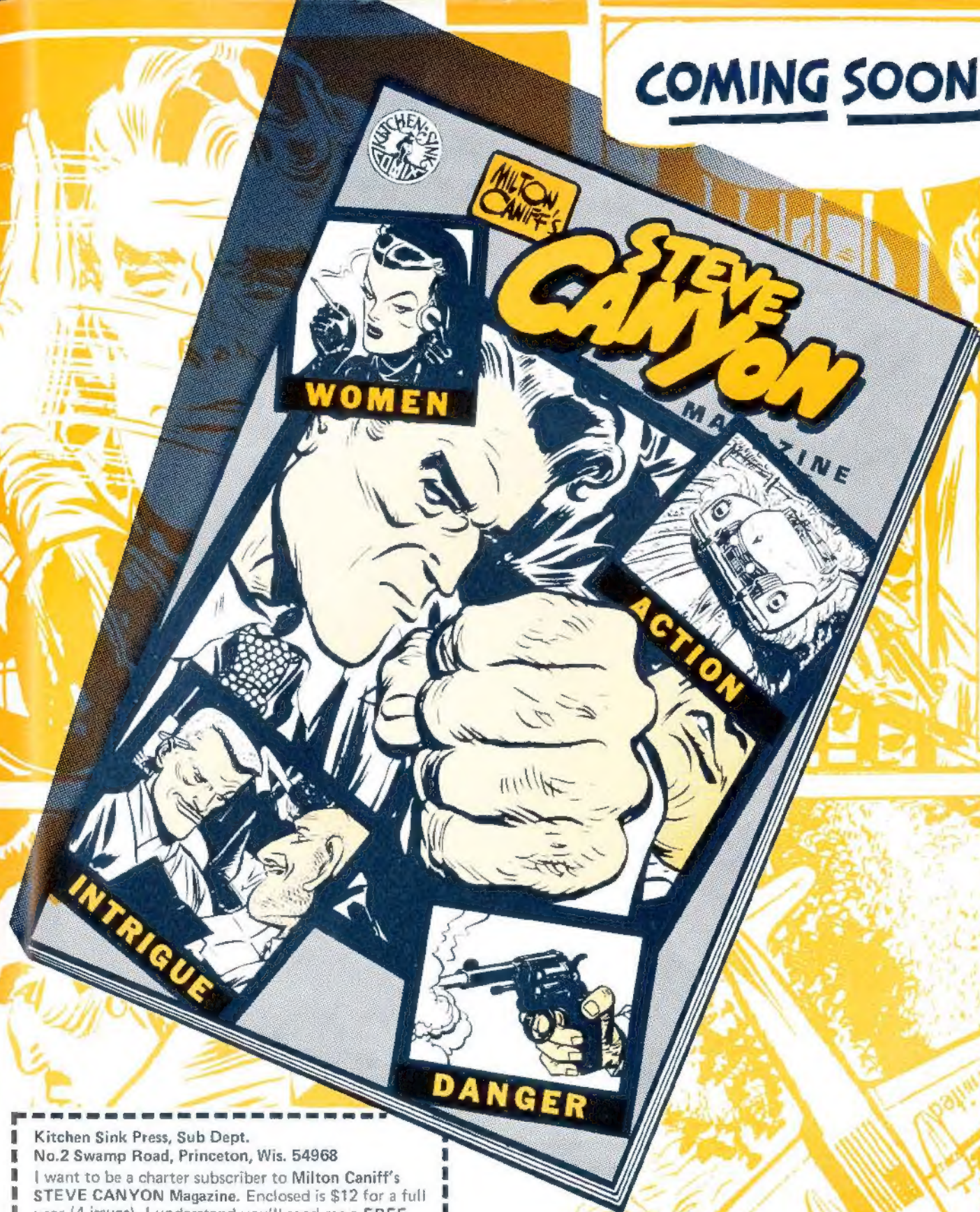
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